THE POSTAGE STAMPS OF JAMMU & KASHMIR SIMPLIFIED

BY

L. E. DAWSON, F.R.P.S.L.

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Plate I

(i)





(ii)







(iii)







(iv)





(v)



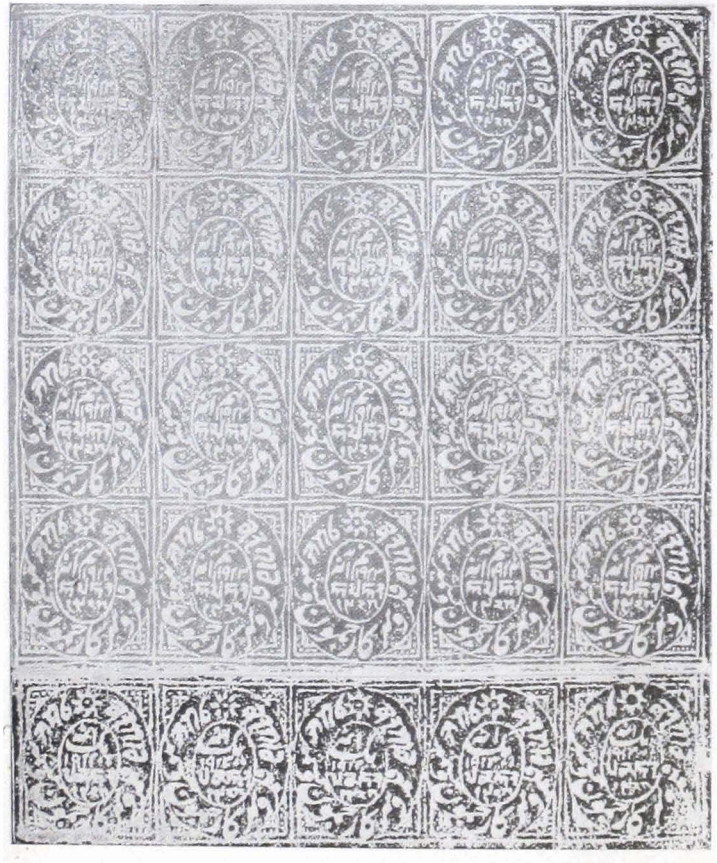
(vi)



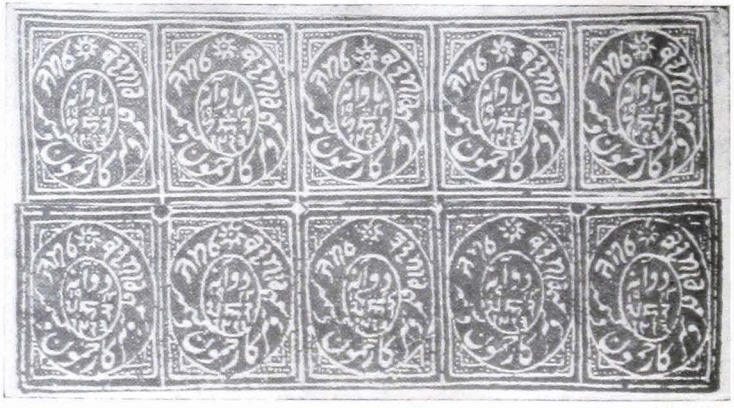


(vii)

Plate II



(*i*)



(*ii*)

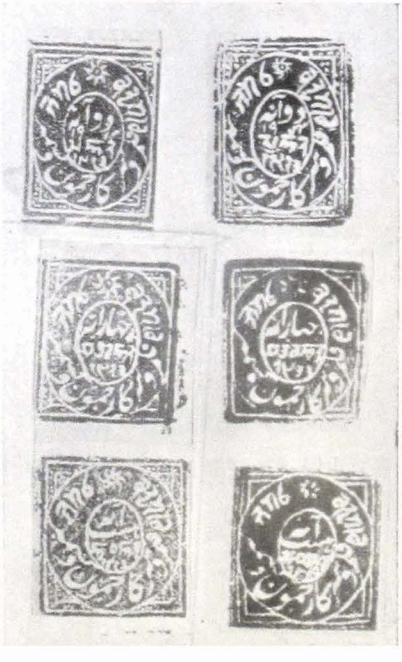


Plate III





THE POSTAGE STAMPS OF JAMMU AND KASHMIR SIMPLIFIED

By L. E. Dawson, F.R.P.S.L., and E. A. Smythies, F.R.P.S.L.

INTRODUCTION

Of all the Indian Feudatory States the postage stamps of Jammu and Kashmir only have at any time had anything like a universal appeal to collectors. In the eighties and nineties of the last century the circular and early rectangular stamps were much sought after, being ranked amongst the "classics." Especially were the "Die I" circulars prized, as much as £50 having been paid for a specimen of what are now known to be forgeries. Then, just about forty years ago, came the slump. Very large quantities of reprints and forgeries came upon the market, collectors were bewildered and unable to distinguish the good from the bad, and the popularity of these stamps went down with a bump, from which they have never recovered. Sir David Masson wrote the first handbook on Jammu and Kashmir, which was published by the Philatelic Society of India in two parts in 1900-01. He exposed the true nature of the "Die I" circulars, as a consequence of which they were removed from Stanley Gibbons' catalogue. Two years previously he had questioned the genuineness of the "Missing Die" circulars in the *Philatelic Journal of India*. Articles on these stamps by Major Evans appeared in *Stanley Gibbons' Monthly Journal* during 1901-03. In the meanwhile, in 1898-1900, a fierce controversy had raged in Volumes II to IV of the *Philatelic Journal of India* over the status of the huge stock of remainders of the old circular and rectangular stamps that were being sold by the Rev. Father C. B. Simons of the Baramula Mission, who had been appointed the sole Agent for the sale of all the stamps still lying in the State treasuries. These were eventually proved to be practically all reprints and forgeries, only the "New Rectangular" remainders being genuine originals. These exposures, and the difficulty of the ordinary collector, not versed in Indian scripts, in distinguishing between genuine and forged stamps, and often between genuine water-colours and reprinted oil colours as well, gave a knock-out blow to these really most interesting stamps. Even nowadays the collector who thinks of taking up Jammu and Kashmir opens his Gibbons and sees various warning notes about forgeries, reprints in numerous fancy colours, and "imitations," while no hint is given how to distinguish oil-colours from water-colours, and decides that such stamps are much too difficult and present too many pit-falls for *him*.

For many years the late Mr. C. H. Mortimer had been gathering together his immense collection, in 26 large albums, of Jammu and Kashmir stamps. He had bought Sir David Masson's collection and another very fine one formed by Mr. A. J. Séfi, and he and Mr. Séfi proceeded to write a great handbook on this State. Mr. Mortimer died in 1932 and Mr. Séfi followed him to the grave just two years later. In this year, 1937, the handbook has at last been produced under the editorship of Mr. P. L. Pemberton, who was Mr. Séfi's partner in their stamp business. This work, which is the last word on these stamps, can be properly appreciated only by the enthusiastic specialist; it is too advanced and

costly (price 3 guineas) for the general collector. Its publication would, however, seem to be a suitable occasion for the appearance in the *Philatelic Journal of India* of a series of articles giving an account of the Jammu and Kashmir postage stamps, written entirely for the general collector and semi-specialist, with the view to inducing others to take up the collection and study of these stamps. Hence the title of these articles ; the study is "simplified," as far as possible, a special point being made of the distinguishing marks by which the circular oil-colours can be separated from water-colours, originals from reprints, and genuine stamps from forgeries (*vide* Appendix B). Appendix A contains a check list of all genuine issued stamps.

In Chapters III, V, VII, VIII and IX and the check lists stamps on certain papers and in certain shades are shown *in italics*. These are very great rarities or varieties about which there is doubt of their ever having been officially issued. These stamps can be ignored by the general collector, who will also, of course keep out of his albums the various proofs, reprints and forgeries, which, in consequence, it has not been considered necessary to print in italics. He will not take any notice, either, of the different states of the " New Rectangular " plates, which require complete sheets for proper study. Thus, out of a total of twelve chapters in this work, only six (*i.e.*, Nos. I, III, V, VII, VIII, IX) deal with genuine stamps, and the remaining six deal with the Early Seals (II), Postmarks (XII), Reprints and Forgeries (IV, VI, X, XI).

The information given generally in this series of articles is based on the following :

(1) Several years intensive research by the joint authors, who have had the opportunity to study two of the greatest collections of Jammu-Kashmir ever made, *i.e.*, the Ferrari-Hind and Mortimer, as well as various smaller collections.

(2) The Séfi-Mortimer book of 1937.

(3) Major Evans' articles in *Stanley Gibbons' Monthly Journal.*

(4) The Masson book of 1900-01. This excellent little work has long been out of print, but fortunately most of the half-tone blocks of its illustrations have been preserved by the Philatelic Society of India, and as it is not possible to improve on these, we have used them extensively to illustrate this series of articles, thereby materially reducing the cost.

When the publication of these articles in the *Philatelic Journal of India* is completed, a certain number of the complete series (with the illustrations) will be reprinted and bound, and made available for sale at a low price. If this little publication succeeds in removing some of the difficulties that beset the ordinary collector and semi-specialist in the study of the stamps of Jammu-Kashmir, its purpose will be achieved.

CHAPTER I

General Outline of the Postal Issues of Jammu-Kashmir.

For a period of 28½ years, this Himalayan Indian State, which consists of two separate provinces, Jammu and Kashmir, issued its own local stamps, the first issue being made in March or April 1866 (Samvat 1923) and all local issues being withdrawn on 1st November 1894, when the Imperial Indian Government took over the whole postal administration of the State.

The stamps of this country have the reputation of being very complicated and difficult, but this is due chiefly to sidelines, experiments, superfluous printings, reprints and forgeries, and similar offshoots, the main issues are perfectly straightforward and simple and can be summarised as follows :

I Period, 1866-67.—Circular stamps in three values, for general use in both Provinces.

½ anna *grey-black*, S. G. 1.

1 and 4 annas *ultramarine*, S. G. 4, 5.

The 1 and 4 annas in *grey-black* and *indigo*, S. G. Nos. 2, 3, 6, 7 were possibly trials of colour in printing, but Nos. 3 and 6 were undoubtedly issued. We are very doubtful if Nos. 2 and 7 exist, although we have seen an unused copy of the latter, certified by the Royal Philatelic Society.

II Period, 1866-78.—Separate contemporaneous issues for each Province.

A.—Kashmir.

Rectangular stamps in 6 values, ¼, ½, 1, 2, 4 and 8 annas, each with a distinctive colour. S. G. 90-101.

B.—Jammu.

(*i*) Rectangular stamps, ½ and 1 anna, in shades of *red and orange*, in water-colours and later in oils. S. G. 60-65, 70-73.

(*ii*) The above were supplemented by contemporaneous circular stamps, ½, 1 and 4 annas, in shades of *red and orange*, also in water-colours and later in oils. S. G. 8-13, 26-28, 38-40, 50.

III Period, 1878-83.—One rectangular issue for both Provinces, six values in the same colours. S. G. 102-136.

IV Period, 1883-94.—As above, but seven values, each in a distinctive colour. S. G. 138-168.

Contemporaneous with III and IV, and printed from the same plates, are the official stamps in their distinctive colour—black. S. G. 169-185.

That is the complete and simple framework of the Kashmir issues, easy to understand and easy to remember. From this straightforward series, however, certain complications were introduced in the II Period, which can be summarised as follows :

In both Provinces.—An early period of experimental printings of the ½ and 1 anna rectangular stamps in *black* (September 1866/April 1867—September 1867) and in shades of *blue* (September 1867/May 1868). S. G. Nos. 86-88 and 52-59.

In Jammu Province only.—A series of special (and quite superfluous) printings in various fancy colours, both in the ½ and 1 anna rectangular and the ½, 1 and 4 annas circular stamps, in water-colours and oils, on native and European papers, made in the period 1874-1878. The colours were :

Water-colours.	Oils.
Deep black (S. G. 14-16).	Dull black (S. G. 29-31, 41-43, 49, 74, 75).
Bright blue (S. G. 17-19, 66, 67).	Slate-blue (S. G. 32-34, 44-46, 51).
	Deep blue (S. G. 76, 77).
Emerald-green (S. G. 20-22, 68-69).	Sage-green (S. G. 35-37, 47).
Bright yellow (S. G. 23-25).	Dull yellow (S. G. 48).

NOTE.—In every case, the oil- and water-colours are quite distinct and distinguishable.

This somewhat formidable list is given according to Gibbons' 1937 catalogue, but actually (as will be noted later), quite a number of these stamps do not exist at all, a further number are not known postally used, and several of the residue are considerably rarer than the " Post Office " Mauritius, and therefore of academic interest only to the ordinary collector. The table below places these various issues in chronological order, and may help to bring some order into the chaos :

Date.	Colour.	Kashmir Rectangulars.	Jammu Rectangulars.	Jammu Circulars.
		I.—WATER-COLOURS ONLY.		
September 1866	Black	½ anna, S. G. 86	..	..
April 1867 to September 1867	Black	½ and 1 anna, S. G. 87, 88	½ and 1 anna, S. G. 52, 53	..
September 1867 to May 1868	Blue	½ and 1 anna, S. G. 91-92a	½ and 1 anna, S. G. 54-59	..
		The Standard Colours.		
May 1868 to July 1877.	Various	¼, ½, 1, 2, 4, 8 annas, S. G. 90-101	½, 1 anna, red and orange, S. G. 60-65	½, 1, 4 annas, red and orange, S. G. 8-13.
		Special Printings for Jammu only.		
1874-77.	Various	..	½ and 1 anna, black blue, emerald, S. G. 52, 53, 66-69	½, 1, 4 annas, black blue, emerald, yellow, S. G. 14-25.
		II.—OIL-COLOURS ONLY.		
July 1877 to April 1878.	Red, black	..	½ and 1 anna, S. G. 70-75, 80-83	½, 1, 4 annas, S. G. 26-31, 38-43, 49, 50.
January 1878 to April 1878.	Slate and deep blue, sage-green, yellow	..	½ and 1 anna, S. G. 76-79	½, 1, 4 annas, S. G. 32-37, 44-48, 51.

Of the circular and rectangular stamps, 1866-1878 periods, recorded in Gibbons' 1937 catalogue :

(*i*) The following 11 are unknown either used or unused :
Nos. 27, 30, 31, 33, 36, 42, 43, 78, 79, 81, 83, but the first five of these are known as reprints and are fairly common thus.

(*ii*) The following 7 are unknown used :
Nos. 15, 16, 18, 24, 25, 40, 47.

(*iii*) The following 10 are rarer than the " Post Office " Mauritius :
Nos. 2, 6, 7, 51a, 65, 80, 82, 84, 85, 92a.

(*iv*) Nos. 49, 50, 51 should be deleted from the catalogue, as there is no real distinction between them and Nos. 41, 39 and 46.

In mounting and writing up our collections of this country we have found it much simpler and clearer to depart from Gibbons' catalogue order, and to adopt the order and classification given above, and in this attempt to write an account of " Jammu and Kashmir *simplified*," we propose for the same reason to follow the chronological order herein adopted, with chapters on the following *periods :*

I. The first circular stamps for both Provinces, 1866-68.

II. The separate issues for each Province, 1868-78.

A. For Kashmir (rectangulars).

B. For Jammu (rectangulars and circulars).

III. The rectangular issues for both Provinces, 1878-1883.

IV. The second issues for both Provinces, 1883-1894.

V. Official stamps, 1878-1894.

Also, for the sake of simplicity and clearness, we propose to discuss the various forgeries and reprints of this country by the following *periods :*

I. Early forgeries of the I period (circulars) made prior to 1875.

II. Reprints and imitations of the II period (circulars and rectangulars) made 1878-1894.

III. The late forgeries of all issues made after 1900.

One of our principal objects will be to enable the general collector to distinguish with fair certainty between these forgeries and reprints and the originals they imitate (knowledge which many—if not most—dealers apparently do not possess at present), for we believe that the popularity of this fascinating country will soon return if collectors have the necessary confidence in what they are acquiring. We have, therefore, supplemented the chapters on forgeries and reprints by a special appendix dealing with the Jammu Circulars, where confusion is most prevalent.

CHAPTER II

The Seals (Prior to the issue of stamps in 1866).

Kashmir was at one time under the Afghans, when three classes of postal runners were maintained, for state correspondence, for the use of state officials, and by private traders for their own use. When Maharaja Ranjit Singh drove out the Afghans in 1820 he kept on the same system, which remained unchanged until 1847, when Maharaja Gulab Singh reorganised the entire postal arrangements

and established a line of mail runners between Jammu City and Srinagar, with mail stations at fifteen other places. All letters were transmitted free of any charge. Nine years later the number of runners was increased, consequent upon the complaint of the traders that their letters took a long time to reach their destinations. In 1858 postal rates were ordered to be levied on all private letters which were, at the same time, required to be *sealed* in future. This system of *seals* or " franks " continued until the introduction of postage stamps in 1866.

The seals were apparently six in number, three for Jammu and three for Srinagar. They were all octagonal in shape, measuring about 23 mm. high by 25 mm. wide, and bore lengthy inscriptions in Sanskrit. They were impressed on the outside of the letter in *dull purple* for Jammu and *dull red* for Srinagar. Less than twenty of these " franks " are known to have survived.

In 1866 these " franks " went out of use, but other seals were introduced for cancelling the new adhesive stamps. These were all engraved in Persian, indecipherable, except in the case of the last *square* Jammu seal. The first of these cancellation seals were circular ; Jammu and Srinagar each had one of the same size 19 mm. in diameter, impressed originally in *magenta* and *brick-red*, respectively. The colour of the former seal was changed to black in 1868, upon the introduction of *red* as the standard colour of all Jammu stamps. The Srinagar seal continued in use until 1878.

Early in 1870 the second Jammu seal appeared, a square with sides 19 mm. long, but with the corners rounded off. It was always impressed in *black*, and continued in use until the series of special postmarks was introduced in 1878. This seal bears the inscription " Muhr Ahan Kán Jammún 1915." This year of the Samvat era corresponds with A. D. 1858, and the inscription may be translated " Seal of the Jammu iron mines 1915." It is not known how exactly it was used before it became a postal cancellation, but what makes it specially interesting was that it was struck in *red* on pieces of paper in September 1877 as a provisional ½ anna stamp.

At the Leh post office two seals were used, the first was similar in size and appearance to the Srinagar seal, but this was replaced very soon by one much larger, 28 mm. in diameter. Both seals were struck in *brick-red*, but they are very seldom found, being extremely rare.

The Srinagar seal, impressed in *black*, is known used as a " frank " upon two unstamped letters which passed through the post in 1875.

It may be mentioned here that stamps were pen-cancelled in post offices other than Srinagar, Jammu and Leh, as they were not supplied with special obliterators. It was not until 1878, with the introduction of the " New Rectangulars," that there was any appreciable use of pen-cancellations for *fiscal* purposes. Hence pen-cancelled stamps of the older issues may all be taken as having been *postally* used.

CHAPTER III

The Circular Stamps of the First Period 1866-67.

(FOR USE IN BOTH PROVINCES.)

Early in 1866 Maharaja Ranbir Singh ordered that three postal dies were to be engraved at Jammu under the superintendence of Wazir Zorawar, Treasury Officer, and postage stamps printed therefrom and issued on the 11th Jeth, Samvat

1923. This corresponds to the 23rd May, A. D. 1866, but two covers are known, each dated 25th March, 1866. The postage rates were, at the same time, revised as follows :

Letters not exceeding ¼ tola, 6 pies (Imperial currency.)
Do. do. 1 tola, 1 anna.
For every extra 1 tola, 1 anna.

The three dies were separately engraved on brass ; they are all very nearly truly circular in shape, measuring about 23½ mm. in diameter. [See Plate I (*ii*).] Inside a double-lined circle are inscriptions in Dogra and Persian, enclosing a sun with rays, containing the figure of value. The ½ anna value is shown by three vertical strokes, the one on the left being curved and the two on the right straight. The 1 anna shows a single vertical stroke. The 4 annas has a single vertical stroke standing upon a horizontal curved line. Immediately above the figure of value is the first letter of the four-letter Dogra inscription, reading from left to right. To the left of this starts the Persian inscription. The Dogra reads merely " Dák Jammún," or *Post Jammu;* the Persian reads " Qalmrú riyásat Sarkár Jammún-Kashmir, 1923," meaning " Government of the State of Jammu-Kashmir 1923."

(Note that the *date* reads from *left* to *right.*)

The stamps were struck in water-colour on medium to thick shiny native-made paper, often described as " native laid," but it is *not true* laid, in any sense of the term. The stamps were cancelled with the *brick-red* Srinagar and Leh seals, or the *magenta* Jammu seal, and were used in both Provinces.

The standard colours were :

1866. ½ anna, grey-black.
1866. 1 anna, ultramarine, *Royal-blue.*
1866. 4 annas ,, ,,

The very first printings of the 1 and 4 annas were so very much brighter in shade than the rest that they have been given the description " Royal-blue " in Séfi and Mortimer's book. They were apparently only in use for one month and are very rare.

The 4 annas is not nearly as rare as the 1 anna. It is found in singles and pairs on very light-weight letters that scarcely needed even a 1 anna stamp, nor is there any evidence of such letters having been *registered.* We have seen part of an original letter with two pairs of these *ultramarine* circulars with *magenta* post-marks. One pair consists of 4 annas stamps, while the other pair is the 1 anna value, but faked *before use* to appear as two 4 annas, by the addition of a curved line in chinese-white below the stroke of the value, thus converting the 1 into 4, and, incidentally, making an extremely rare cut-square pair of 1 annas appear as a (philatelically) far commoner pair of 4 annas ! The original despatcher defrauded the post office of 6 annas by his handiwork, and created a unique piece for the subsequent philatelist. But why this small entire (weighing much less than 1 tola) should require 16 annas worth of postage stamps is altogether inexplicable.

Four other varieties must be mentioned :

1866 .. 1 *anna, grey-black.*
,, .. 4 *annas* ,,
1867 .. 1 *anna, indigo.*
,, .. 4 *annas* ,,

No satisfactory explanation for the printing of the first two stamps has been offered. The 1 anna is not known used, and it is very rare unused ; the 4 annas is known both unused and used, but is very rare in both states.

The 1 anna *indigo* is very distinctive in colour. It was undoubtedly issued as several used copies are known, though only two unused. It is, however, a very rare stamp.

Séfi and Mortimer state that a 4 annas *indigo* was also issued, though they say that it " is the rarest of all water-colour circulars," and that no unused specimen is known. There was no copy in the Ferrari Hind collection, which contained three used specimens of the 1 anna *indigo*. Three specimens of the 1 anna on letters are illustrated in the handbook, but not a single one of the 4 annas, and we rather doubt if a 4 annas companion to the 1 anna *indigo* really was printed. The 1 anna is known on a letter together with two 1 anna *red* Jammu rectangulars of 1870 or later.

The above were the only circular stamps issued in both Provinces. It was very soon decided to issue separate stamps, rectangular in shape, for Jammu and Kashmir.

In the " specimen book " of the engraver, Rahat Ju, Captain Godfrey found a proof of a large circular stamp, 31 mm. in diameter. [See Plate I (*v*).] In the centre is a large and many-rayed sun with a human face, surrounded by a broad band bearing inscriptions in (*i*) Dogra " Kakal Zaruri," (*ii*) Persian " Khat Zaruri," and (*iii*) Shastri " awashakka pattar." The first two mean " urgent letter," no translation of the third inscription has been forthcoming. The stamp bears no value, and appears to have been a " special delivery " stamp, placed upon urgent and important *official* documents. It is extremely rare, and has not been found cancelled. Chronicle :

Special delivery stamp. Printed in water-colour on native paper. Circular, 31 mm. diameter. No value, red.

CHAPTER IV

The Circular Forgeries of the First Period.

It is not known now when the first and most famous forgeries of the circular stamps made their appearance. All the present known varieties appear in the list published by Dr. Legrand in 1875. They came on to the market as *the original* Kashmir stamps, preceding the three ½, 1 and 4 annas circular dies with which we have been dealing, and thus were dubbed the " Die I " stamps. [See Plate I (*i*).] There are only two values, ½ anna and 1 anna. They are a trifle *larger* than the genuine circulars, with very wavy frame lines, and the inscriptions, which were intended to be the same as those on the genuine stamps, are extremely crudely engraved, really a caricature of the genuine stamps. Yet they were accepted throughout the stamp world, and their sponsors, probably hailing from Paris, were cute enough not to produce them in any quantity, thus giving the show away as well as greatly lowering the prices that they got for them. Huge sums were paid for the rarest varieties—as much as £50 ! Their crudeness was pointed to as a proof of their genuineness—they were so poorly engraved that the Kashmir authorities had them replaced at once by superior stamps !

These forgeries were exposed by Sir David Masson in the *P. J. I.*, Vol. III, Part 11 (November 1899). He had been assured by the Jammu authorities on a visit to that Province, a short time previously, that not even an intoxicated official would ever have passed such crudities. Séfi and Pemberton believe, all the same, that they were actually made in India, although they were probably printed in Paris. They are found " postmarked " with *brick-red* smudges, in imitation of the Kashmir circular seal. Chronicle :

" Die I " Circular Forgeries. Printed in water-colour

(*i*) on native paper, as the genuine stamps :

½ anna, black, green.
1 ,, black, blue-black, ultramarine, carmine-red, orange-red, deep purple.

(*ii*) on thin buff " rice " paper :

½ anna, black.
1 ,, red.

These forgeries are well worth looking out for, and as they are all rare, they still fetch prices above those that some of the genuine stamps can command. They are of great historical and philatelic interest, and form one of the most audacious and successful frauds ever perpetrated upon stamp collectors.

Two other forgeries were considered by Masson to have emanated from the same quarter. They are in water-colours on native paper. The ½ anna has a numeral like an uncoloured square with a short vertical stroke to the right and it is about ½ mm. greater in diameter, and the Dogra inscriptions in both are quite different to the genuine dies. Chronicle :

1 anna, black.
4 annas, blue.

The ½ anna has been seen with what looks like an absolutely genuine clearly impressed, *magenta* circular seal. It is certainly not the smudge of colour with which " Die I " forgeries are often found.

CHAPTER V

The Separate Issues of the Second Period, 1866-78.

A.—JAMMU CIRCULAR STAMPS, IN WATER AND OIL-COLOURS.

The printing of the circular stamps was discontinued in 1867 upon the issue of two sets of rectangular stamps, one for each Province, but they were, in 1869, reissued in the *red* colour adopted by that time for the stamps of Jammu Province, for use in that Province only, and continued to be printed off and used along with the Jammu rectangular stamps until both went out of use in 1878 with the introduction of the " New Rectangular " stamps. *Red*, with digressions into *orange-red* or even *pure orange*, was the standard colour for Jammu until the introduction of the oil-colour stamps in 1877.

The *red water-colour rectangulars* are the commonest of all Jammu stamps both unused and used, but *used red circulars* are rare. Of the original letters bearing these stamps seen by Séfi and Mortimer, none was dated in the years 1869 1870, 1874, and from 1876 onwards, and the remaining years could show only one

cover each. Hence it appears that the *red* and *orange-red* circulars were printed off only as required to supplement the ½ and 1 anna rectangulars, which could not be printed in very large numbers from the one small plate of four stamps which was all that was available.

The chronicle of these circular stamps is as follows :

For Jammu only. Printed in water-colour on native paper.

1869-77 .. ½ anna, bright red, orange-red.
.. 1 ,, ,,
4 annas ,,
1872 .. 4 ,, *orange*
1876 (?) .. 1 anna, carmine-red.

The 4 annas, *true orange*, is known by a single used example.

The next circular stamps to appear are known as the " Special Printings of 1874-76." The three values were printed in shiny *jet-black*, *bright blue*, *bright emerald* and *bright yellow*, all water-colours. The production of such fancy colours, contemporaneously with the standard *red* and *orange-red*, can only be accounted for by the statement made to Mr. Stewart Wilson by a Member of the Kashmir State Council, who had been in charge of the Stamp Department during 1874-77, which was to the effect that, after 1874 at any rate, the printer was in the habit of fulfilling orders from Europe and America for the supply of *both* circulars and old rectangulars "in various colours and on various papers." After completing these orders, he would continue printing off stamps until his day's work was over, such surplus stamps being added to the stock of normal *red* stamps in the post offices, and issued along with them to the public (*vide P. J. I.*, Vol. IV, pp. 49-51). The Jammu rectangulars, however, are not known printed in the *bright yellow*, which was exclusive to the circulars. *Why* dealers wanted *green* and *yellow* stamps has not been satisfactorily explained.

The *jet-black* and *bright blue* stamps can easily be distinguished from the *grey-black* and *ultramarine* (usually *dull*) of the 1866 printings. The inks of all these four colours are brilliant, and usually stand out in lumps on the paper.

The *black* 1 and 4 annas are not known *used*, nor are the 1 anna *blue* and the 1 and 4 annas *yellow*. The three *emeralds* were all used, though few are known in this state ; the ½ and 4 annas *blue* and the ½ anna *yellow* are of the greatest rarity *used*. The *yellow* stamps are the *scarcest unused*.

The chronicle of these stamps is :

1874-76. For Jammu only. Special water-colour printings in fancy colours on native paper, used along with the stamps in the standard *red* colour.

½ anna, jet-black, bright blue, bright emerald, bright yellow.
1 ,, ,, ,, ,, ,,
4 annas ,, ,, ,, ,,

One last stamp must be mentioned. This is an extremely rare printing in the *deepest blue-black*—almost indistinguishable from *pure black*—of the 1 anna which appeared in 1876. All the known specimens, nine in number, are used, cancelled with the *black* square seal of Jammu.

1874. For Jammu only. Special printing.

1 *anna, deepest blue-black.*

This concludes the circular water-colour stamps. It will be noted that with the exception of the original circulars of 1866, all are rare or even altogether unknown *used*, showing that the rectangulars formed by far the bulk of the stamps issued to the public.

During the last two years of the life of the circular stamps many highly-debatable varieties appeared, all printed in oil-colour, first on native, and then on European laid paper. At the same time the Jammu rectangulars were also printed in oil-colour, thus continuing the simultaneous printings of circular and rectangular stamps noted before. There is no doubt about the *rectangulars* having been legitimately printed for, and issued to, the public, though none of these varieties is at all common, but the *circular* oils are in a different category, as there is much controversy as to whether *all* the twelve varieties on native paper catalogued by Gibbons (Nos. 26 to 37) were printed at the time such stamps were current, or whether *some* were not printed till *after* the circulars, with the contemporary "Jammu rectangulars" and "Kashmir old rectangulars," went out of use, and merely for sale to dealers and collectors, thus coming under the head of "Reprints." The same stamps on *European laid paper* (Gibbons Nos. 38 to 51) have been assumed by all specialists in Jammu and Kashmir to be genuinely issued stamps. All the evidence goes to show that no *reprints* on *European laid paper* were ever made. However, several varieties on *both* papers are not known authentically used on original, and these have been noted by Séfi and Mortimer.

Before going on to the consideration of the different varieties of these oil-colour circulars, let us be quite sure that we can distinguish oil from water-colour.

The water-colours used for Jammu and Kashmir stamps and prepared locally are all extremely soluble in water; such stamps must not be allowed to get the slightest moisture on to them. Used stamps are generally found with the colour badly run. The colour is usually shiny, and stands out in lumps on the surface of the paper into which it does not penetrate; the oil-colour sinks into the paper, leaving a dullish flat surface, the colour being plainly seen at the back of the stamp. Oil-colour stamps are not damaged by water. It must be remembered that *all* circulars on *European laid paper* are *oil-colours*; the only difficulty lies between the *water* and *oil-colours* on the *native* paper. But the shades of the *red*, *blue* and *green oil*-colours are totally different to those of the *water*-colours being *dull red*, *slate-blue*, and *sage-green*, all very dull compared with the brilliant water-colours. The two *black* series are more difficult to distinguish, but the *black oils* have nothing of the bright appearance of the *jet-black water-colours*.

But the great difficulty about these stamps is to distinguish between *original stamps* and *reprints*. The latter are *all oil-colours*, and appear on both the native paper and on thin wove European paper. It is only the former reprints, of course, that are dangerous, as the original stamps were never printed on any sort of *European wove* paper. We shall have more to say about these and other reprints later on!

The chronicle of these first circular oil-colours is as follows:

1877. For Jammu only. Printed in oil-colours on native paper.

½ anna, dull red, dull black, slate-blue, sage-green.
4 annas, dull red, slate-blue, sage-green.

Séfi and Mortimer state that no used copy of a 1 anna stamp in any of the four colours or of a 4 annas *black* has been seen by them, although these varieties

have been catalogued for many years, and from *none* to *five unused* specimens of the same five stamps that can be definitely stated to be originals and not reprints. Originals are all more or less badly smudged, whereas the *undoubted reprints* are very clearly printed. Séfi and Mortimer nevertheless state their opinion that *all* the *slate-blue* stamps seen by them are *originals*, as also all the ½ anna *sage-green* and so consider that these four stamps were not reprinted. The doubtful four 1 anna and the 4 annas *black* are not nearly as well printed as the undoubted reprints, besides being very similar in shade to the undoubted originals in the other values. Perhaps, these five stamps were printed a bit later, not along with the undoubted originals, but still earlier than the reprints prepared in 1879 and onwards. They may be contemporaneous with the same colours on *European laid paper*. The 1 anna in all four colours, and the 4 annas in *black* must be looked upon as being very doubtfully original stamps, and not really deserving places in the catalogue. There is no reason to suppose that the 1 anna *slate-blue* is an original, while the other three 1 anna are reprints.

To sum up, the ½ anna and 4 annas, *dull red* and *sage-green*, and the ½ anna, *dull black*, may safely be accepted as *originals* when the oil-colour is very smudgily applied ; the ½ anna and 4 annas *slate-blue* (shades) may be accepted generally, if not always, as originals, and the remaining five stamps as reprints, without exception.

Finally, there appeared a number of circular stamps on medium to thick *European laid* paper. These, as noted before, are all accepted as being originals. The list is :

1877-78. For Jammu only. Printed in oil-colours on European laid paper, watermarked with the paper maker's trade-mark in the sheet.

½ anna, dull red, dull black, slate-blue, yellow.
1 ,, dull red, slate-blue, sage-green.
4 annas, dull red, slate-blue.

The 4 annas, *dull red*, and the 1 anna, *sage-green* (of which about 12 copies only are known) have not been found *used*, and the other values are much commoner unused than used. There is a curious *violet* shade of the *slate-blue* stamps, in which several distinct shades can be found. These stamps appear to have been mainly made for dealers and collectors.

One last stamp must be mentioned, very few copies of which are known all used, and mostly on original letters :

April 1878. For Jammu only. Printed in oil-colour on thick brownish wove " sugar " paper.

½ anna, dull red.

B.—JAMMU RECTANGULAR STAMPS IN WATER AND OIL-COLOURS, AND THE RED SEAL PROVISIONAL OF 1877.

As mentioned before, the rectangular stamps were in vastly greater use than the circular in Jammu Province. They were the regular issue, the circular stamps merely supplemented the small plate, at best, and at worst they were produced mainly for sale to dealers and collectors.

The Jammu plate bore three ½ anna stamps and one 1 anna, in the left bottom corner. [See Plate I (*vi*).] The design consists of a broad oval band in

colour, 4½ mm. wide, bordered by two narrow white lines. The outer white border lines of the ovals of the four stamps meet. In each spandril are two white triangles, containing a number of tiny white dots. Outside the block of four stamps is a coloured frame line. Note how every stamp has an outer frame line on two sides only, and how the four ovals meet. At the top of the oval is a white rayed-sun, to the left and right of which appear " Jammún " and " Kashmir " in Dogra characters, the rest of the oval being taken up by the Persian inscription " Qalmrú Sarkár Jammún-o-Kashmír." In the centre appears on top, in Persian, " Ním ána " for ½ anna or " Yak ána " for 1 anna, with the Samvat date, 1923; the same wording is repeated below in Dogra. Note, however, that the year does not appear in *Persian* on the 1 anna. The engraver was a seal-cutter, one Rahat Ju.

At first the plate was printed in *black*, on native paper, the earliest known date being the 13th September 1867, but after a week or two of printing in this colour *blue* was adopted, just as the ½ and 1 anna stamps of the Kashmir " Old Rectangulars " were changed from *black* to *blue* at the same time. In consequence of this the ½ anna *black* is rare, the 1 anna excessively so.

The *blue* stamps only lasted eight months, up to May 1868. There are many shades, roughly classified as *indigo, deep ultramarine*, and *violet blue*, but these represent no chronological order. Unused, the stamps are scarce. The colour was very fugitive, and used stamps not too badly smudged are rare.

A few *black* and *blue* stamps are known bearing the *brick-red* Srinagar seal. These must have been brought by travellers from Jammu into Kashmir and used there by them.

Masson gave the date of issue of the succeeding *red* stamps as June 1868, but no example is known until early in 1869. These *red, orange-red*, and *orange* stamps in water-colour on native paper constituted the regular issue of Jammu until 1877. The *red* stamps appeared in innumerable shades ; the first printings were in a sort of *brown-red*, unusually clearly printed, and somewhat resembling an oil-colour. These bear the *circular black* Jammu seal, and are rare. In 1869 the *square black* seal came into use, and the vast majority of the *red* stamps are cancelled with it. There is also a peculiar *salmon-red* shade, while the *orange-reds* are really rare, a remarkable variety being a 1 anna on a very thick and coarse paper, of which extremely few copies are known.

The *orange* stamps were used for about three months only, from August 1872. The ½ anna is rare unused, exceedingly rare used, while no copy of the 1 anna is known unused, and only two copies used.

A *dull carmine-red*, or *cherry-red*, shade is chronicled by Séfi and Mortimer as having appeared from March to June 1876. The ½ anna in this shade is a great rarity, and only one 1 anna is known. All known specimens are used.

The chronicle of these water-colour stamps is as follows :

Jammu. Rectangular stamps in water-colours on native paper.

September 1867.	½ anna, 1 anna, black.
,,	½ ,, 1 ,, indigo, ultramarine, violet-blue.
Early 1869.	½ anna, 1 anna, red, orange-red, vermilion, salmon-red, *cherry-red*, etc.
1872.	½ anna, 1 *anna*, orange.

The rectangular stamps also appeared in fancy colours in 1874-76, printed off along with the " Special Printings " of the circulars. Exactly the same shades of *jet-black*, *bright blue*, and *bright emerald*, but they were *not* printed in *yellow*, as were the circulars. They were not, however, mostly sold to dealers and collectors, who cared little for the Jammu or Kashmir rectangular stamps as compared with the very unusual-shaped circulars, which were infinitely more popular. Probably the printer thought that they would be in similar demand as the circulars in the same colours, and printed off a certain number before he discovered that it was the circulars that everyone was after, and soon ceased to turn out any more. Anyhow, all the stamps are rare. The *black* stamps can be distinguished from the first 1866 issue by the much deeper and brighter colour when *unused*, and by the square *black* seal, instead of the round *magenta* seal, when *used*. These *black* reissues are much rarer than the 1867 originals, Séfi and Mortimer had never seen a satisfactory *unused* 1 anna, *jet-black*. The ½ anna *bright blue* is only known used, whereas the 1 anna is very much rarer in that condition. The *emerald* stamps are great rarities ; the ½ anna unused is much rarer than the 1 anna thus, but the rarest of all is the 1 anna *used*. A complete sheet of 4, unused, is perhaps the most remarkable piece of the whole Mortimer collection. It is most certainly unique. Chronicle :

1874. Jammu. Rectangular stamps in water-colours on native paper.

½ anna, 1 anna, bright blue, emerald, jet-black.

The rectangulars started to be printed in oils on native paper about June 1877. The standard *red* colour was continued, but there is a distinctive *brown-red* shade. The printings at first were fairly clear, but they rapidly deteriorated as the *red* ink was thick, and so the latest impressions are very bad ; sometimes not a single detail of the design can be distinguished. Original stamps can thus be told at a first glance from the reprints, which are very clearly printed. These oil rectangular stamps, unlike the oil circulars, are above suspicion ; they were undoubtedly all issued to the Post Offices. Chronicle :

June 1877. Jammu Rectangular stamps in oil-colour on native paper. ½ anna, 1 anna, red, brown-red.

Next there followed a remarkable printing on four papers totally different to what had been used before. Two of these papers were *European laid*, thick and coarse, with horizontal lines, and thinner and finer, with vertical lines. The other two papers were thin laid batonné and thick European wove. The stamps were printed between June and October, 1877, and are all extremely rare, very few copies of any one being known—not a single copy even of the 1 anna, medium white laid, having turned up so far, though it must have been printed. Only two unused copies of this printing are known.

June-October 1877. Jammu. Rectangular stamps in oil-colour on various papers.

(*i*) *Thin laid batonné.*

(*ii*) *Thick white laid, horizontal lines.*

(*iii*) *Medium white laid, vertical lines.*

(*iv*) *Thick white European wove.*

½ anna, 1 anna, red.

Finally, there was a reversion to the original *black* colour early in January 1878, that is, three months after it had been decided to use up all the old stocks at Jammu before the issue of the "New Rectangulars." The plate had got into a very dirty state, and the impressions in *black* oil-colours are even worse than those of the later *red* printings. These stamps are extremely rare, and could only have been printed to supplement the *black* circular stamps until stocks of the "New Rectangulars" were received. They are known used for a few days only in the second half of January 1878. The *dull black* stamps are not as rare as the *steel-blue-black* ones, of which no unused specimen is known. Chronicle:

> January 1878. Jammu. Rectangular stamps printed in oil-colours on native paper:
>
> ½ anna, 1 anna, black, *steel-blue-black*.

This was the end of the Jammu rectangulars; when these last printings were used up, circular stamps only were employed in this Province until the introduction of the "New Rectangulars" early in May 1878.

The Red Seal Provisional of 1877.

A (presumably) temporary shortage of ½ anna stamps in the Jammu Post Office resulted in one of the most remarkable provisional stamps known to Philately. This consisted of a rose-red water-colour impression of the square seal that was in constant use from 1870 to 1878 in the Jammu Post Office as an obliterator. The inscription on the seal, in Persian, read, as noted in Chapter II, "Muhr Ahan Kán Jammún 1915." or "seal of the iron mines Jammu 1915" (=1858 A.D.). This date and inscription prove that originally this seal had no connection with the Post Office (which only started in 1866). In September 1877, when the Jammu stamps were being printed in *oils* on *European* laid paper, the Jammu Postmaster took impressions of this seal in *rose-red water-colour* on *native* paper, sold them over the counter, and again used the same seal to cancel them on the envelopes. Thus the stamp and the obliterator are of an identical type!

Less than a dozen copies are known of this rare provisional (which certainly deserves catalogue rank), all used and all cancelled in *black* with the seal that created them. Chronicle:

> *September* 1877. *Jammu. Provisional stamp, made with the square seal, no value, impressed on native paper in water-colour.*
>
> ½ *anna, rose-red.*

C.—KASHMIR "OLD RECTANGULAR" STAMPS.

The first special Kashmir stamp was the "Single Die" of 1866. [See Plate I (*vii*)]. It, like all the stamps of this Province, is rectangular and printed in water-colour on native paper. In general design and inscriptions it is a copy of the Jammu rectangular ½ anna: indeed it was engraved, as were the plates of the ¼, ½, 1 and 2 annas, and the single die 4 and 8 annas that followed, by the same die-cutter, Rahat Ju. It can be easily distinguished by not having small white dots in the corner triangles, which are quite plain. This stamp is very rare unused

and it is, of course, found only with the *brick-red* circular seal when used, in which state even it is rare. Chronicle :

October 1866. For Kashmir only. Single die in water-colour on native paper.

½ anna, black.

After a few months, stamps appeared printed in *black* from a plate composed of four rows of five ½ anna stamps and a fifth and bottom row of 1 anna, each separately engraved. This is known as the "First Composite Plate." [See Plate II (*i*)]. Each stamp has a separate outer frame line, the whole block of 25 engravings being enclosed by an additional outer line. These stamps follow the Jammu designs even more closely than does the preceding single die stamp, but they are readily distinguished therefrom by the following differences :

(*a*) The Kashmir stamps have complete frames all round, and the outer ovals are *not* touching ; the Jammu have a coloured frame on two sides only.

(*b*) The inner ovals are a trifle shorter and narrower.

(*c*) There are white dots between the two corner triangles, but three or four white vertical *lines* between the inner triangles and the outer oval, instead of the three white *dots* on the Jammu stamps.

(*d*) The 1 anna is dated in Persian 1923 below the long horizontal stroke of the "yak," whereas there is no Persian date on the Jammu 1 anna.

(*e*) Used, they bear the *brick-red* circular seal of Kashmir. Chronicle :

April 1867. For Kashmir only. Printed from the first composite plate in water-colour on native paper.

½ anna, 1 anna, black.

These stamps had a very short life, as it was decided almost immediately to produce four more values, and to have a different colour for each. *Blue* was adopted for the ½ anna, which began to appear in this colour only two months later. Through error, a very few sheets were printed from the entire composite plate in *blue*, hence the 1 anna can be found, both unused and used, in this colour, but this stamp is excessively rare.

The ¼ anna and 2 annas were engraved on the "Second Composite Plate," one row of 5 stamps of each value, the ¼ anna on top. [See Plate II (*ii*)]. These were immediately followed by single die 4 annas and 8 annas stamps, all engraved by Rahat Ju. [See Plate II (*iii*)].

As each stamp on the plates was engraved separately, it is quite easy to *plate* these ¼, ½, 1 and 2 annas stamps, when the prints are clear enough to permit of the types being recognised.

All the stamps, except the *black* ¼ anna, vary greatly in shades and impressions. The *violet-blue* shade of the ½ anna is scarce, and there is a rare and very distinctive *bright-blue*, very like the *brilliant blue* of the Jammu 1874-76 "special printing." The 4 annas is rare in *sage-green*, and very rare in *myrtle*, only two used copies being known. The 4 and 8 annas can be found struck upside-down and sideways (tête-bêche and semi-tête-bêche). The ¼ anna exists slightly double printed, and a single *used* 4 annas in the *red* colour of the 8 annas and on a piece of native paper is known. It *looks* quite genuine, and it came out of the Ferrari-Hind collection. The 1 anna *orange-vermilion* was bisected

horizontally and each half used as a ½ anna stamp. Only one copy is known, used on original in March 1877. Chronicle :

July 1867. For Kashmir only. Printed in water-colours on native paper.

(*i*) Printed from two composite plates :

¼ anna, black.
½ ,, ultramarine, violet-blue, bright blue.
1 ,, *ultramarine (error).*
1 ,, chestnut (1867-70), venetian red (1867-68), orange (1871-75), orange-vermilion (1876-78).
2 annas, buff, yellow.

(*ii*) Printed from single dies :

4 annas, emerald, sage-green, *myrtle.*
8 ,, , red, rose, vermilion, scarlet, deep carmine.

The four lower values can still be found in complete sheets of 5 or 20. They were cancelled with the *brick-red* circular seal, with a British Post Office post-mark or with pen and ink. Occasionally a stamp is found with the *black* Jammu seal, used in that Province inadvertently.

CHAPTER VI

The Proofs, Reprints and Forgeries of the Second Period

A.—JAMMU CIRCULAR REPRINTS AND FORGERIES.

The circular stamps, as also the Kashmir " Old Rectangulars " were reprinted in oil-colours in large numbers after they had gone out of issue in 1878. It is believed that the reprinting started the following year, although the first definite date of any reprint is 1881. It appears that dishonest postal officials finding that there was a constant demand for the obsolete issues of both Provinces, had printings made from the circular dies and the Kashmir plates in oil-colour, both on native and thin wove papers, and substituted these productions for genuine stamps still lying in the various State treasuries, and which they sold to applicants therefor. The discovery of this whole-sale and fraudulent reprinting came to light in 1898, when Father Simons started to dispose of the stamps lying in the treasuries as Agent for the State. The " New Rectangular " remainders were genuine, but practically all the so-called " remainders " of the earlier issues were either these oil-colour reprints, or were " Missing Die " forgeries. As noted before these " stamps " were denounced in the *Philatelic Journal of India* in 1898-1900. The postal authorities were quite unaware of the fraud that had been practised upon them, and undoubtedly they and Father Simons acted in all good faith.

The circular reprints were all in oil-colours ; some of the colours approximated very closely to those of the original stamps, some were very different in shade, while a few fancy clours were introduced. They are all very clearly printed, the native paper employed being usually thinner and glossier than that used for the originals. These are the only dangerous reprints ; on the thin wove paper their true character is seen at once. One or two varieties have been found overprinted " SPECIMEN " in *black* or *red.*

We give a full chronicle of all the known varieties.

1879 ? Circular Reprints in oil-colour

(*i*) on native paper :

½ anna, black, vermilion, pale red, rosine, dull orange, dull blue, bright blue, blue-green, green ;

1 anna, black, red, rosine, dull orange, yellow, blue, bright blue, bright green, sage-green, purple ;

4 annas, black, vermilion, rose-red, pale red, orange-red, dull orange, bluish-grey, blue, bright green, sage-green, purple ;

(*ii*) on thin white wove paper :

½ anna, black, vermilion, orange-red, blue, bluish-grey, deep blue, yellow-green, blue-green ;

1 anna, black, grey-black, vermilion, orange-red, bluish-grey, deep blue, yellow, ochre-yellow, yellow-bistre, yellow-green, lilac-brown ;

4 annas, black, grey-black, bright red, deep blue, dull blue, yellow, olive, yellow-green, chocolate.

These *sage-green* reprints have *not* got the mottled green and yellow appearance of the doubtful 1 anna *sage-green*, on native paper, stamp mentioned in Chapter V.

The *purple* and *chocolate* reprints are rare.

These reprints are sometimes found " postmarked." They were, of course, never in circulation, but a certain number were supplied to dealers along with genuine stamps by the postal authorities in ignorance of their true character.

In 1890 a number of ½, 1 and 4 annas circular " stamps " recognised as differing in type from the genuine originals known up to date began to be supplied to dealers and collectors by the postal authorities. It was thought that the circular stamps might still be current, and that these were more or less new and fancy varieties, but yet having an official status. They undoubtedly came from the State treasuries, as huge quantities were found therein in 1894, when the British Indian Post Office took over the postal arrangements, and the State stamps went out of use.

It was decided, in February 1898, to deface the dies and plates of the State stamps. All the dies and plates of the issued stamps, except the single die ½ anna Kashmir, of 1866, were found, but *not* the dies of the new types of circular " stamps." It thus became apparent that these new types were fraudulent, and as the dies were not forthcoming, they were thereafter always known as the " Missing Dies." They must have been made to the order of the same corrupt officials who had had printed off the great stock of oil-colour reprints on both native and wove papers, both in the original and fancy colours and shades. It would appear that these officials had ceased to have access to the original circular dies, and so were driven to have their own dies made to carry on their nefarious but very profitable business. These " Missing Dies " have never been found.

These forged dies are the same size and just as well engraved as the genuine dies, but careful comparison of impressions from the two sets of dies shows many differences, and the " Missing Dies " are quite easy to detect. [See Plate I (*iii*) and (*iv*)].

The best tests are the shapes of the four Dogra characters to the top right of the stamps, the rays of the central sun, and the shape of the figures of value and the direction that the vertical strokes of those of the 1 anna and 4 annas point. The two outer circles of the two higher values are also distinctive.

½ *anna.* The foot of the first Dogra character curls up and joins the first Persian character in the "Misssing Die."

1 *anna.* The numeral stroke points to the second Dogra character in the "Missing Die" instead of pointing between the first and second letters. The two outer circles are closer together : in the genuine die they are widely separated.

4 *annas.* The vertical numeral stroke points to the centre of the first Dogra letter in the "Missing Die." instead of to just right of it, and it is also thicker. The curved stroke is also differently shaped. The two outer circles are so close together that they nearly always print as one thick circle.

There is a second "Missing Die" (Die B) 1 anna. in which the numeral points correctly, but the Dogra characters are quite different in shape to those of either the genuine stamps or the first "Missing Die" (Die A), especially the fourth letter that looks like "n."

These last are found on wove paper only, and so are quite harmless. Chronicle :

1890. "Missing Die" forgeries in oil-colours.

(*i*) on native paper :

½ anna, black, vermilion, carmine-red, dull red, orange, yellow, red, brown, dull blue, bluish-grey, green, pale purple ;

1 anna (Die A), black, orange, red-brown, ochre-yellow, blue, greenish-blue, green, greenish-grey ;

4 annas, black, red, pale red, red-brown, deep ochre, blue, green, purple ;

(*ii*) on white laid paper :

½ anna, pale red, scarlet, orange, red-brown, yellow, yellow-green, purple ;

1 anna (Die A), black, scarlet, orange, red-brown, yellow, yellow-green, purple ;

4 annas black, scarlet, red, bluish-grey, dull purple ;

(*iii*) on thin yellowish laid paper :

½ anna, bluish-grey, grey-green ;

1 anna (Die A), grey-green ;

4 annas, grey-green, brownish-yellow ;

(*iv*) on thin toned or white wove :

½ anna, black, vermilion, orange-yellow, yellow, blue, green, yellow-green, blue-green, yellow-brown, red-brown ;

1 anna (Die A), black, vermilion, red, orange, yellow, blue, green, yellow-green, orange-brown, red-brown, purple ;

1 anna (Die B), vermilion, pale red, yellow, blue, yellow-green, purple ;

4 annas, black, vermilion, orange, yellow, blue, green, yellow-green, red-brown, brown-lake.

The 1 anna, Die B, forgeries are *scarce*.

B.—JAMMU RECTANGULAR REPRINTS AND FORGERIES.

The Jammu rectangular stamps were also reprinted in old colours on native paper only, but these reprints are anything but common, and thus very different to the circular reprints. They can be distinguished from originals by being extremely clearly printed. The *brown-red* shade is distinctive, and these are the varieties usually met with, the *vermilion* are rarer, the *blue* very rare, and only one specimen of the *bluish-green* reprint is known. Chronicle :

Rectangular Reprints in oil-colours on native paper.

½ anna, 1 anna, brown-red, vermilion, deep blue, bright blue, bluish-green.

Only one forgery of the Jammu rectangulars is known ; it is a scarce to rare, single die, water-colour imitation of the ½ anna, *red*, apparently made to defraud the Post Office. It is easily detected by its having a thick outer frame line all round, whereas genuine stamps can have frames on two adjacent sides only ; it is in one type instead of three types, and the sun at the top of the oval has truncated instead of pointed rays. It usually appears in a *deep carmine-red*, with the *square black* seal, but even this may be forged as it generally looks too lightly applied and clear to be genuine. It is also found with the circular *magenta* seal. Chronicle :

Jammu Rectangular Single Die Forgery.
Printed in water-colour on native paper.
½ anna, carmine-red, black, blue.

C.—KASHMIR " OLD RECTANGULAR " PROOFS, REPRINTS AND FORGERIES.

Occasionally single impressions from the two composite plates and two single dies of the Kashmir " Old Rectangulars " turn up printed in water-colours on pelure and European laid and wove papers, quite different to the " native " paper of the issued stamps. These were chronicled from time to time while the stamps were current by Major Evans, M. Moers and others. The specimens on the *rose* pelure paper seem to have been original plate and die proofs, those on the laid and wove papers were apparently made as experiments connected with the new printing methods contemplated at the time, and which resulted in the " New Rectangulars " of 1878. No " used " copy is known, and they are found in single specimens only, except the ¼ anna in *black* printer's ink, which was printed from the entire plate of five stamps, and can be found in strips. All these varieties are very rare, except perhaps the ¼ anna *black*, and are of interest to the specialist only.

1866. Proofs in water-colour on *rose* tinted pelure paper.
¼ anna, 4 annas, 8 annas, black.

Only one specimen is known of the ¼ anna, and two each of the 4 and 8 annas.

1877. Proofs in water-colours.

(*i*) on European laid paper with broad laid lines :
½ anna, milky blue ;
1 ,, chestnut ;
4 annas, sea-green ;
8 ,, brick-red ;

(*ii*) on thinner laid paper :

2 annas, yellow ;

(*iii*) on pelure wove paper :

2 annas, yellow ;

(*iv*) on thin wove paper :

1 anna orange ;

4 annas, sea-green :

8 ,, brick-red. bright red :

(*v*) on thin wove batonné paper :

1 anna, chesnut. (This is considered by Séfi and Mortimer to belong to 1867. Only one specimen is known.)

1878 ? Proofs in oil-colours on European laid paper.

4 annas, yellow-green.

8 ,, vermilion-red.

1878 ? Proofs in strips of five in printer's ink. on thick or thin white laid or coarse toned wove paper.

¼ anna, black.

The same people who printed off quantities of circular stamps in oil-colours and substituted them for original stamps in the treasuries. did exactly the same with the two composite plates and two dies of the Kashmir " Old Rectangulars." They were supplied to dealers and collectors from the State treasuries, and were accepted as genuinely issued stamps until 1898.

Séfi and Mortimer state that three reprintings took place—in 1881, 1886-88 and 1880. The 1881 reprints are rare ; they consisted of the second composite plate printed in its entirety in *lilac*. The plate can be found in its first state and also in its second state when four small rivets were inserted at the junction of the four inner lower corners of the ¼ anna with the four inner upper corners of the 2 annas. The two outer rivets appear as coloured pin heads, and the two inner as uncoloured. Impressions from the first state of the plate are extremely rare. All future reprintings are, of course, from the plate in its second state. Most of the varieties can be found overprinted " CANCELLED " in *black* or *red*, but are rare thus.

1881. Reprints in oil-colours on native paper.

¼ anna, 2 annas, lilac. First state of the plate.

,, ,, ,, Second ,, ,,

1886-88. Reprints in oil-colours

(*i*) on native paper :

½ anna, black, vermilion, orange, slate, yellow-green ;

1 ,, black, slate-black, slate-blue, orange, yellow-green ;

2 annas, black, slate-black, slate-blue, vermilion, orange-red, yellow ;

4 ,, black, orange, blue, purple, yellow-green ;

8 ,, black, red, orange-vermilion ;

(*ii*) on thin yellowish wove paper :

½ anna, black, orange-red, brown-red pale ultramarine, slate-blue, blue-green, dull green, sage-green, pale yellow, olive-yellow ;
1 anna, black, brown-black, brown, brown-red, vermilion, yellow, green, deep blue, grey-blue ;
4 annas, black, brownish-red, orange-vermilion, dull blue, ochre, yellow green, purple ;
8 ,, black, vermilion, dull orange, ochre, purple.

The ½ anna is found in *deep blue* and *green*, printed from the top row only.

1890. Reprints in oil-colours on thin white wove paper.

½ anna, dull green, sage-green.
4 annas, orange, dull blue, purple.

Note that the ¼ anna was not reprinted after 1881.

Two crude imitations of the Kashmir single die ½ anna can be found ; but the inscriptions are so badly engraved that these forgeries should deceive nobody ; they are thus quite harmless. [See Plate I (*vii*).] They were printed in *black* water-colour or in *green* or *carmine-red* oil-colour on white or toned *wove paper*.

Of quite a different standing is the much-debated single-die forgery of the Kashmir 1 anna plate. This was first commented upon by Evans in 1887. Thirteen years later Masson stated his opinion that it was a forgery contemporaneous with the circular " Die I " forgeries and emanating from the same source. But for many years it was much sought after, up to £20 having been paid for a specimen. In 1903 Evans noted in the *Philatelic Journal of India* that it had been recorded by Dr. Legrand in 1875.

This forgery can be detected when the margins are not enough to show that it is a single die, by (*i*) the long, upward sloping, horizontal stroke of the " yak," and (*ii*) the very minute date 1923 beneath. It is extremely rare in any other colour than *red*, in which even it is quite scarce. This forgery is as collectable as the " Die I " circulars. Chronicle :

Single die forgery in water-colour on native paper.

1 anna, carmine-red, black, orange-brown, blue.

The next forgery, also of the 1 anna, is really dangerous, but it is, fortunately very rare. Séfi and Mortimer chronicle it only in *black* and *orange-red* on European wove or laid paper, but there were a few specimens in *blue* and on native paper in the Ferrari-Hind collection. The forgery is a single-die and a very close copy of type 3 of the genuine 1 anna ; when masquerading as *used* it bears a forged circular *black* seal or is pen-marked. Specimens are unusually well printed and clear for water-colours, but the vertical white lines in the spandrils are missing, and this is the best test for this forgery. Chronicle :

1870 ? Single die forgery in water-colour

(*i*) on native paper :

1 anna, dull and bright ultramarine, dull black, orange ;

(*ii*) on European laid paper ;

1 anna, orange-red, dull black ;

(*iii*) on European wove paper :

1 anna, orange-red.

There is a 1 anna companion to the ½ anna *black* and 4 annas *blue* circular forgeries mentioned in Chapter VIII. Chronicle :

Single die forgery in water-colour on native paper.

1 anna, black.

" Missing Dies " of the 2, 4 and 8 annas are known. [See Plate II (*iii*).] They are single dies prepared by the same gang that produced the " Missing Dies " of the circular stamps. The 2 annas is easily recognised when with margins ; it is also about 1 mm. too tall, and there is an extra thick, outer frame line which is rounded off at the corners, where it is usually broken. Later on the die developed a curved white flaw in the top left corner. The sun in the top of the oval is very badly formed.

The 4 and 8 annas have no white dots in the spandrils, and they each have an extra outer frame line. Thus all these three forgeries are easily recognised. They can be found with forged cancellations, also with the three-circle postmarks of 1890-94, which at once condemn them. Chronicle :

" Missing Die " forgeries in oil colours

(*i*) on native paper :

2 annas, vermilion, brown ;
4 ,, black, red, blue, orange, orange-brown ;
8 ,, black, vermilion, orange ;

(*ii*) on thin toned wove paper :

2 annas, red, ultramarine ;
4 ,, black, red, blue, green, purple-brown ;
8 ,, black, red ;

(*iii*) on thin white wove paper :

2 annas, black, vermilion, blue, orange, brown ;
4 ,, black, vermilion, grey-blue, yellow, green, purple ;
8 ,, black, red ;

(*iv*) on white laid paper :

4 annas, vermilion ;

(*v*) on thin white laid paper :

4 annas, ultramarine.

CHAPTER VII

The " New Rectangular " Issues of the Third Period, 1878-94.

(FOR USE IN BOTH PROVINCES.)

During 1878 an entirely new series of stamps for the two Provinces appeared. They consisted of the values ¼, ½, 1, 2, 4 and 8 annas, the plates of the first four being engraved by Rahat Ju, the combined plate for the 4 and 8 annas being by an unknown engraver. (See Plates III to V.)

The stamps are of the same general design, a large, narrow oval band containing the Dogra inscription, and enclosing the Persian lettering, which reads " Mahsúl dák Qalmrú Jammún-o-Kashmir páo ána " for the ¼ anna, the other

values being expressed as *ním ána* (½a.), *yak ána* (1a.) *do ána* (2as.) *Chhár ána* (4as.) *hasht ána* (8as.) as before. The unvarying inscription may be translated " Tax Post Government Jammu and Kashmir." The sun has been removed from the top of the oval band and placed in each of the four corners.

The ¼ anna and ½ anna are in plates of 15 stamps, five rows of three, all engraved separately, of course, as were all the other plates, each stamp distinguishable in many small ways. Anybody wishing to amuse himself with *plating* these stamps is advised to get complete sheets of the very common *black* Service stamps on thin wove paper, of which many hundreds of sheets have survived, and work out plating schemes for himself as has been done by one of the joint authors of these articles (See Appendix C).

The ½ anna plate appears to have been made first, it differs somewhat from the plates of the other three low values, and impressions from it in *red* and *slate-blue* appeared early in 1878, a few weeks before the remainder of the series came into use. The plate has a plain border ½ inch wide all round, which printed in solid colour. Through the centre of the top border there was a deep horizontal cut, extending right across, which showed up in the printing as a white line. In the left border is the outline of a tall cross, roughly scratched on the plate, and with a few scratches across the centre, as if an attempt had been made to deface it. Between the stamps there is a crude representation of perforation, appearing as very irregular dots and circles. But the most noteworthy feature of the plate are the numerous rivets with which the plate was fixed on to a wooden bed. The heads of the rivets appear as coloured dots surrounded by narrow white circles, or as white dots. There were three rivets in the top border above the horizontal cut, five down each side, and five in the bottom margin. The plate remained in this its first state, or State I, for only two years, when the upper half of the border was cut away along the horizontal cut, and new rivets inserted, one at each of the two lower corners and elsewhere, as well, either in fresh positions or in the old rivet holes. This constitutes State II of the plate, which gave place after another two years to State III, which will be described later.

The ¼ anna plate also had fifteen stamps, but there are no imitation perforations between the stamps, and around the plate there is a border 4½ mm. wide, consisting of white flowers with leaves and stalks between two coloured frame lines. There are no signs of rivets anywhere in this State I of the plate.

The plates for the 1 anna and 2 annas are very alike. Each has twenty stamps, in five rows of four, and each is surrounded by a 7 mm. wide border of coloured flowers, leaves and stalks, between frame lines. Each plate had six rivets, which appear four above or below the outer corners of the four corner stamps, and two opposite stamps Nos. 9 and 12. Each rivet appears as a small white dot surrounded by an irregular coloured oval, the two top ovals having an undecipherable Persian word divided in two by the rivet head. These are the States I of the 1 anna and 2 annas.

The combined 4 annas and 8 annas plate was by a different engraver, and the stamps differ considerably in appearance from the other four plates. There are two rows of four 4 annas on top, then comes a row of blank spaces the same size as the stamps, and then two rows of four 8 annas. There is a very wide coloured border all round the stamps, and the blank spaces are also in solid colour. The stamps have no frame lines, being separated from each other merely by an imitation perforation, appearing as rows of white dots, which also outlines the blank spaces between the stamps. Six small white rivet heads appear in the same relative positions as on the 1 anna and 2 annas plates.

There were six other rivets of large size, placed far away from the engraved portions of the plate, three in the top border and three in the bottom. This constitutes State I of the plate.

It was originally intended to perforate all values, and for this purpose two "harrow" perforating machines were made, one for the sheets of 15 stamps of the ¼ and ½ anna, and one for the 20-stamp sheets of the 1 and 2 annas and the combined 4 and 8 annas. The first perforating machine was seen in a dilapidated state in the office of the British Indian Accountant-General, Mr. E. T. Kiernander, at Srinagar, by Sir David Masson. It consisted of "a flat brass bed with spaces for fifteen stamps. The perforators are fine brass needles, unsharpened, about one-sixteenth of an inch long. There is a brass lid, with hinges and handle broken off, which is said to have completed the machine." The perforations numbered 10 to 12 in the standard length of 2 cm. Little as this machine was used, the second perforator for the 20-stamp sheets was still less used, and it was no longer in existence when Sir David Masson was making his researches at Srinagar. Its perforations measured 13 to 16, but were somewhat cleaner cut, those of the other machine being very rough.

The first stamp of the series to appear, early in 1878, was the ½ anna, which was issued in two colours, *slate* and *red*. A few weeks later there followed the 1 and 2 annas in shades of *purple, violet*, or *blue*, and the ¼, 1 and 2 annas in *red*, the 4 annas in this last colour not appearing until the end of 1879. The new stamps were issued in Jammu some four months before they came out in Kashmir. No satisfactory explanation of the issue of three values in two different colours has been forthcoming, perhaps the *slate, purple*, etc., colours were experimental; anyhow, they are somewhat fugitive and inclined to run when the stamp is placed in water, although consisting of ordinary printers' inks, as were all the inks of the "New Rectangulars," with two exceptions. Owing to their fugitiveness, the shades of the stamps are probably very different now to what they were when they came out of the printing presses.

As indicated above, attempts at perforation were given up almost immediately, and the stamps appeared imperforate practically contemporaneously with those perforated. Of the perforated stamps listed below only the ½ anna *red* is at all common, four complete sheets of the ½ anna *slate-violet* only are known while the other varieties are of the greatest degree of rarity. Collectors are warned to be careful in buying stamps offered as the rare perforated varieties; forged perforations are seen, and only by careful comparison with undoubted genuinely perforated stamps can one be sure of not being imposed upon.

The first printings were made on white European laid paper, medium to thick, with horizontal or vertical lines, watermarked with the paper-maker's device in the centre of the full-sized foolscap sheet. There were several different makes of this laid paper, which is identical with what was used for the last printings of the circular stamps, and, strange to say, for the *shahi* of Afghanistan of 1872-73. These different makes of laid paper, with their different watermarked devices, are of no particular philatelic interest. Chronicle:

1878. All plates in State I.

A.—On white European laid paper, medium to thick.

(*i*) Perforated 10-12:

¼ *anna, red.*
½ anna, red.
½ „ slate-violet, experimental (?).

(*ii*) *Perforated* 13-16 :

1 *anna, red.*
1 ,, *bright-violet, experimental* (?).

(*iii*) Imperforate :

(*a*) Experimental colours (?)

½ anna, slate, *violet.*
1 ,, dull purple, bright violet.
2 annas, violet blue, bright violet, blue.

(*b*) Standardised colour.

¼ anna, red.
½ ,, ,,
1 ,, ,,
2 annas red.
4 ,, ,, (1879).

B.—*On thinner, soft white European laid paper, imperforate, Proofs* (?). *Not known used.*

1 *anna, dull purple.*
2 *annas* ,,

By the middle of 1878 wove paper in two qualities, ordinary medium and very thick, began to be used for the ½, 1 and 2 annas. The ¼ anna is known on this paper also, but only by two imperforate specimens. The ½ anna *perforated* is also a very rare stamp. Chronicle :

1878-80. All plates in State I.

A.—On ordinary wove paper.

(*i*) *Perforated* 10-12 :

½ *anna, red.*

(*ii*) Imperforate :

¼ *anna, red*
½ anna, red
1 ,, ,,
2 annas ,,

B.—On very thick wove paper. Imperforate.

½ anna, red.
1 ,, ,,
2 annas ,,

The ordinary laid and wove papers were soon given up for a thin wove paper, in several different qualities but all rather poor, which continued to be used until the State posts were closed down in 1894. This paper can be divided up into three main varieties : (*i*) Fine smooth greyish toned ; (*ii*) coarse rough yellowish toned, and (*iii*) fine, pure white. Later on, yellow and green-dyed semi-pelure papers were adopted exclusively for the 2 annas value. The thin wove papers bore an embossed device, in plain relief, at one corner of each full sized foolscap sheet, and these devices often appear on the stamps. They appear to have been the paper makers' " controls." There are four varieties :

(*i*) A small transverse oval containing the year of manufacture surrounded by a scroll-work design.

(*ii*) A plain double-lined oval 19 mm. long, containing a design of an elephant with howdah.

(*iii*) As (*ii*) only the oval is 22 mm. long.

(*iv*) A prancing horse, without any frame. This is known on a single stamp only, a ½ anna *red* on thin wove paper.

All six values appeared in *red* on the thin fine toned wove paper of a somewhat bluish tinge from 1878 to 1880, the first to be printed thereon being the ½ anna, perforated, which came out in May 1878, and was only used in Jammu.

While these printings were in progress in 1880-81, the five plates were refixed more firmly in their beds either by additional rivets or by screws, as follows :

The ¼ anna plate had a screw inserted at each of the four corners of the plate, in the flowered border. These usually appear as large white circles, just encroaching on the corners of the four corner stamps. This is State II of the plate.

The ½ anna had the top half of its solid colour top border cut off and fresh rivets inserted, as mentioned before, constituting its State II.

The 1 and 2 annas had four large screws inserted in the two side flowered borders, opposite stamps Nos. 1, 4, 17 and 20. In the later printings the marks made by the heads of these screws broke the outer frame line of these four stamps. These are States II of the 1 and 2 annas plates.

The combined 4 and 8 annas plate had six large screws inserted, four in the outer corners of the first and last of the 4 annas stamps in the top row and the first and last of the 8 annas stamps in the bottom row, and two in the middle of the outer vertical imitation perforation dotted lines, half way between the two blocks of 4 and 8 annas stamps. This is State II of this plate.

No further changes were made in the plates for the rest of the time they were in use except for the ½ anna, which took on its State III early in 1884. The other values continued in their States II. It is noteworthy that the screws show not the slightest change in their position during all the years that the plates were used in their States II.

The *red* stamps on thin wove paper appeared in the following states of their plates :

The ¼, ½ and 1 anna in States I and II.

The 2, 4 and 8 annas in State I only.

Round or about July 1881 *red* gave place to *orange* as the standard colour for all values, which are found in this colour in their second plate states only. The impressions are generally oily, and whereas the shade of the four lower values is more or less a pure *orange*, that of the 4 and 8 annas is usually a pale and dingy *brownish-orange*.

The ½ anna *orange* is found perforated 10-12, but it is an excessively rare stamp. It represents the last attempt at perforation. Chronicle :

1878-80. All plates in State I.

A.—Thin fine greyish toned wove paper.

(*i*) Perforated 10-12 :

½ anna, red.

(*ii*) Imperforate :

¼ anna, red.
½ ,, ,,
1 ,, ,,
2 annas, ,,
4 ,, ,,
8 ,, ,,

B.— Thin coarse rough yellowish toned wove paper.

4 annas, red.
8 ,, ,,

These last two stamps were not issued for several years after they were printed.

1880-81. All plates in State II. Thin toned wove paper, fine to coarse.

¼ anna, red.
½ ,, ,, (very many shades and impressions).
1 ,, ,,

1881-83. All plates in State II. Thin toned wove paper, fine to coarse.

(*i*) Perforated 10-12 :

½ *anna, orange.*

(*ii*) Imperforate :

¼ anna, orange.
½ ,, ,,
1 ,, ,,
2 annas, ,,
4 ,, dull orange.
8 ,, ,,

The ½ anna *red* was bisected diagonally at Leh in April 1883, and each half used as a ½ anna stamp. This bisection was authorised by the British Indian Post Office authorities at Leh to meet a temporary shortage of ½ anna stamps. Later on the 1 anna *orange* was similarly bisected for the same reason. The genuine bisects show the postmark of the large capital L in a square composed of eight thick horizontal bars. Although the *red* and *orange* stamps ceased to be printed during 1883, large quantities of all values in both colours, except the ¼ anna *orange*, were issued between 1890 and 1894, and used side by side with the distinctive 1883-94 issue. In fact these stamps are commonly seen with the three-circle postmarks introduced in December 1890. The old stamps used thus are known as "Reissues;" it is certain that no fresh printings were made in the old colours. The original use of these stamps can be told by their showing one or other of the old obliterations.

Sheets of the *red* and *orange* stamps (as also the *black* Service stamps) can be found with an impression of the side border of another value, in different positions, right way up or inverted. Séfi and Mortimer deduce that two plates, lying side by side in the same wooden frame or bed, were printed from simultaneously, but no example of sheets of two different values printed on the same piece of paper is known. The plates were lying side by side in the bed, and some of the ink of the plate being printed from got on to the side border of the plate alongside.

One more stamp must be mentioned.

The ¼ anna plate was printed from in *ultramarine* water-colour on thin laid bâtonné paper in 1880. The stamp is extremely rare unused and rare even used. It appeared in the Kashmir Province only, and the earliest date of use is 4th March, 1880. The reasons for this printing in a different colour, in a different kind of ink, and on different paper are quite unknown. Chronicle :

March 1880. Printed in water-colour on thin laid bâtonné paper.

¼ anna, ultramarine.

A very few copies have been found on a thin soft wove paper.

CHAPTER VIII

The " New Rectangular " Issues of the Fourth Period 1883-94

(FOR USE IN BOTH PROVINCES.)

From about April 1883 the standard single colour scheme was given up and all values began to appear each in a distinctive colour, *brown* for the ¼ anna *green* for the 1 anna, *red* on *yellow* or *green* coloured paper for the 2 annas, *green* for the 4 annas, and *blue* for the 8 annas. The ½ anna continued to be printed in *red* but in new shades, and a ⅛ anna stamp in *yellow* was added to the series. This new value was for use on postcards sent to British India by visitors to the State, who were given the concession of paying only half the ordinary State postal rates on their letters and postcards. Of course all correspondence addressed to places outside the State had to bear the appropriate British India stamp. Thus visitors' letters would bear a ¼ anna Kashmir stamp and their postcards a ⅛ anna stamp, these being half the Imperial Post Office rates.

The ⅛ anna plate is very like that of the ¼ anna : it bears fifteen stamps in five rows of three, and it has a similar narrow flowered border. No rivets nor screws are visible anywhere, and the plate remained in the same state throughout its period of use. The value is expressed " núm páo ána " *or half-quarter anna.* The ink used for the first printings contained turmeric, which stained the paper on which the sheets were printed a *yellow* colour, which transfers itself to the leaves of the albums on which these stamps are mounted. The turmeric ingredient was discarded in 1886.

The ⅛, ¼, ½ and 1 anna were printed on all three varieties of the thin wove paper, fine greyish toned, coarse yellowish toned, and pure white, and occasionally on a thin creamy, horizontally laid, paper as well. The 2 annas was printed on its own special semi-pelure paper, fine or coarse, coloured *yellow* or *green.* The 4 and 8 annas appeared on all three varieties of the thin wove paper, but not on the thin laid. The 8 annas can also be found printed in water-colour on both the fine toned wove and creamy laid papers, and also in an *indigo* shade on a thicker wove paper. There is a rare shade in *greyish-lilac* on the pure white wove paper. There are innumerable shades of all the values, especially the lower. The ½ anna can be found in a rare *buff* or *orange-buff* shade : some printings of the 1 anna were made in a *blue-green* ink, the *blue* ingredient of which was very unstable, and stamps printed therewith have entirely lost their original appearance.

A collection of the ½ anna in all its *red* and *orange* shades from 1878 to 1894, on some half a dozen varieties and sub-varieties of paper, in clear and oily and mottled printings, makes a most interesting and inexpensive study, especially when on the original covers.

The different varieties of thin wove paper and the thin laid paper overlapped. The toned wove papers went on till about 1889, when the pure white wove was adopted. Printings on the creamy laid paper were made off and on from 1887 to 1894. As regards the 2 annas, it was printed on the fine paper throughout its existence, the printings on coarse yellow paper being made from 1892 to 1894.

The ¼, 1, 2, 4 and 8 annas are all from the second states of their plates, and the ⅛ anna from its one and only plate state, but the ½ anna was again more firmly refixed in its bed by the insertion of nine new large rivets, the heads of which appear ever larger and plainer as time went on, and as the plate became bent with much use. There were five driven into the old holes down the left side, one in the centre at the foot, one at the top right corner, one in the old rivet hole opposite stamp No. 3, and a small rivet in the old hole opposite stamp No. 9. This constitutes State III of the ½ anna plate.

There is a ½ anna in *bright green* on the pure white paper, but this never seems to have been issued. It is a rare stamp. The ½ anna in *grey-blue* on the coarse yellow toned wove and in *bright blue* on the pure white wove paper appears also to be an unissued stamp, though probably prepared with the intention of issuing it. The stamp is fairly common: the *bright blue* variety is known apparently genuinely used upon the original envelope. It was in Surgeon-General Corker's collection. There is also an 8 annas *reddish-brown*, which has not been found used. The stamps on laid paper are scarce; the 8 annas in water-colour is a rarity. The chronicle of these stamps is as follows:

1883-89. (*i*) In Printer's ink on thin wove paper, fine greyish toned to coarse yellow toned:

⅛ anna, brownish yellow to buff, dull yellow (without turmeric).
¼ .. red-brown, brown.
½ .. red, pale red, brownish-red, venetian-red, vermilion (1887), orange, orange-red (1889).
1 anna, grey-green, bistre, blue-green, greenish-yellow (native pigments), grey-green, green, greenish-black (European pigments, 1890).
4 annas, yellowish-green, dull green, green, olive, deep bluish-green.
8 ,, deep blue, dull blue, violet-blue, bright ultramarine.

1889-94. (*ii*) In Printer's ink on thin pure white wove paper:

⅛ anna, dull yellow.
¼ ,, pale brown, chocolate.
½ ,, red, buff (1890), rose (1892).
1 ,, yellow-green, olive-green, bright green.
4 annas, yellow-green, bright green.
8 ,, pale blue, bright blue, grey-blue, bluish-slate, greyish-lilac.

1887-94. (*iii*) In Printer's ink on thin creamy laid paper:

⅛ anna, dull yellow.
¼ ,, brown, chocolate.
½ ,, orange-vermilion.
1 ,, greyish-green.

1889. (*iv*) Printed in water-colour on toned wove or thin creamy laid paper.

8 annas, greyish-blue.

? (*v*) *In Printer's ink on thicker wove paper:*

8 *annas, Indigo.*

1883-93. (*vi*) In Printer's ink on semi-pelure fine coloured wove paper:

2 annas, red on greenish-yellow.
,, ,, yellow-green.
,, ,, green.
,, orange-red on yellow.

1889-94. (*vii*) In Printer's ink on semi-pelure coarse coloured wove paper:

2 annas, dull orange-red on yellow.
,, red on yellow.

(*viii*) *Prepared for use but not issued* (?):

¼ *anna, bright green, on pure white wove paper.*
½ ,, *grey-blue, on coarse yellow toned wove paper.*
½ ,, *bright blue, on pure white wove paper.*
8 *annas, reddish-brown, on coarse yellow toned wove paper.*

In November 1886 stamps from a new ¼ anna plate were chronicled in *Le Timbre Poste.* This plate consists of twelve stamps, in three rows of four, surrounded by a rather narrow solid colour border. The stamps are very like the 4 and 8 annas although they have not got the rows of white dots, imitating perforation, between the stamps, and the plate must have been engraved by the same man who did the 4 and 8 annas composite plate. No explanation for its production has ever been given, and no stamps from it were issued, although they can be found with genuine three-circle post-marks and with a forged square obliteration formed of a few broad bars. The genuine post marks are dated "8 JU" and "28 JA 92," but the stamps never went through the post. Chronicle:

1886. *Printed from a new ¼ anna plate. Imperforate.*

(*i*).—*on native paper.*

¼ *anna, rose.*

(*ii*).—*On thin toned wove paper.*

¼ *anna, rose-red, vermilion.*

(*iii*).—*On thin pure white wove paper.*

¼ *anna, vermilion.*

(*iv*).—*On thin creamy laid paper.*

¼ *anna, vermilion.*

The stamps on the native paper are rare, on the creamy laid paper they are scarce.

On the 1st November, 1894, the State postal service was taken over by the Imperial Post Office, and all the State stamps became obsolete.

CHAPTER IX

The Official Issues of the Third and Fourth Periods, 1878-94

Throughout the currency of the "New Rectangulars," their plates were printed from in *black* for use on the official correspondence of the State, with the exception of the ⅛ anna plate, as there would, naturally, be no need for an official stamp of this value.

The official stamps made their first appearance in 1878 with the ½, 1 and 2 annas, imperforate, and the ¼ anna, perforated 10-12, all on the European white laid paper. The last named stamp is the only *perforated* official stamp known, and it is extremely rare, only two used copies on entires being known, both with the square *black* Jammu seal. All six values are known on the thin fine greyish toned wove, thin coarse yellowish toned wove, thin pure white wove, and thin creamy laid papers. There is also a rare printing of the ¼ anna on stout white wove paper, issued apparently between 1887 and 1890, and used only in Jammu Province.

The ¼ anna on the toned wove paper can be found double printed, with the two printings over-lapping in two different ways, showing that at least two sheets were thus printed twice.

Official stamps on the pure white wove paper are usually far more common than on either of the toned wove papers, except the ¼ anna, which is much rarer. The ¼ anna on thin laid is rather scarce, while the 2 annas on this paper is rare unused, and only four used copies are known. The 4 annas on thin laid is also rare, but not nearly to the same extent. It and the 8 annas are decidedly scarce on this paper. Chronicle:

1878-80. Official stamps, printed in *black* printer's ink. All Plates State I.

A.—On European white laid paper.

(*i*) *Perforated* 10-12:

¼ *anna.*

(*ii*) Imperforate:

½, 1 and 2 annas.

B.—Thin toned wove papers. Imperforate.

½ and 1 anna.

C.—Medium wove paper. Imperforate.

1 anna.

1880-89. Thin toned wove papers. Imperforate.

¼ anna, plate State II.
½ .. plate States II and III.
1, 2, 4 and 8 annas, plate State II.

1889-94. Thin pure white wove paper. Imperforate.

¼ anna, plate State II.
½ .. .. III.
1, 2, 4 and 8 annas, plate State II.

1887-94. Thin creamy laid paper. Imperforate.

¼ anna, plate State II.
½ .. .. III.

1889. *Stout white wove paper. Imperforate.*

½ *anna. plate State II.*

The new ½ anna plate was also printed from in *black* for Service purposes but no stamps therefrom were ever used, although they can be found *postmarked*. Chronicle :

1886. *Printed from a new ½ anna plate. Imperforate.*

(*i*).—*On thin toned wove paper.*

½ *anna, black.*

(*ii*). —*On thin pure white wove paper.*

½ *anna, black.*

(*iii*).—*On thin creamy laid paper.*

½ *anna. black.*

Hundreds of sheets of all values on the thin wove paper still exist, and the stamps are very common indeed unused.

CHAPTER X

The Forgeries of the Third and Fourth Periods

The forgeries of the " New Rectangulars " are not many, if the " Brighton Forgeries " are left out. This chapter deals with those made while the stamps were current or just after they became obsolete, either by some members of the general public in the State to defraud the Post Office, or by subordinate postal officials for sale to collectors.

Of the first class there are four single-die forgeries, two each of the ½ anna and 1 anna. The first ½ anna forgery was in use for only one or two months, from December 1889, being very quickly replaced by a second and much better executed forgery. It is slightly too large, and the white design and lettering is much too broad. It was printed in *orange* and *dull rose* water-colour on thin wove paper : in the former colour it is very rare, while only two specimens are known of the *dull rose*. It was passed through the Indian Post Office at Srinagar only, as shown by the cancellations on the only known used copies.

The next forgery is fairly often met with, but it is by no means common. It was printed in *orange* or *orange-red* water-colour, first on thin wove and then on thin laid paper. The impressions are always blurred, but it is the right size. The most distinguishing mark is the appearance of the oval band between 12 to 2 o'clock, the white frame lines are exceedingly crooked here ; there is also a character in the band between 4 and 5 o'clock that looks like " a large D," as described by Masson. This forgery has been found on covers between the 8th February 1890 and 18th March 1891, with the Srinagar Indian P. O. cancellations.

The next forgery is a 1 anna printed in oil-colour in *greenish-slate* on medium wove paper. The impression is much larger than the genuine stamp. Only three copies are known, all with the " Barred L " of the Indian P. O. at Srinagar.

Only one unused specimen is known of the second 1 anna forgery, printed in *bright rose* water-colour on thin wove paper. It was attached to the court file of a case in which a State subject was prosecuted for forging stamps, all the rest

of the stock having been destroyed by order of the Court. Sir David Masson obtained it from the Chief Justice. Chronicle :

Single Die forgeries made to defraud the Post Office.

December 1889. Printed in water-colour on thin wove paper.

½ anna, orange, dull rose.

February 1890. Printed in water-colour on thin wove or thin laid paper.

½ anna, orange, orange-red.

(?) Printed in oil-colour on medium hard wove paper.

1 anna, greenish-slate.

1892. Printed in water-colour on thin wove paper.

1 anna, bright rose.

The second class of forgeries consists of six single die forgeries of the ¼, ½, 1, 2, 4 and 8 annas, and a plate forgery of the 8 annas, with eight different types. Masson considered that the die forgeries were made by subordinate postal officials shortly after the suppression of the State Post Offices and so were sold direct to collectors and dealers, and were never in the Treasury stock, as had been the sheets produced from the forged 8 annas *plate*. The forgeries are usually found with genuine three-circle postmarks, the large size "Registered" type of Jammu dated "18 OC," being by far the commonest. The four lowest values have a broad border all round of solid colour, which condemns them immediately unless the specimen has been cut close. Later on the borders were reduced in width by about two-thirds, but still they are considerably thicker than the outer frame lines of the genuine stamps. Comparison with the latter is the best test. The 4 and 8 annas are easily recognisable, the former by not having the cluster of white dots at the top of the inside oval, above the word "Mahsúl," and the 8 annas by the small white circular character in the band at 1 o'clock touching the character on the left, instead of being equidistant between the character on either side. In both the 4 and 8 annas the imitation perforation lines of white dots are irregular and crooked. [See Plate III (*iii*).]

The 8 annas *plate* forgery has eight different types in two rows, with broad solid colour borders. Impressions are always very blurred, and the dotted lines very crooked. They can be found with both genuine "PAR" and "REG" and forged three-circle postmarks. Specimens are known, however, genuinely used on parcel post forms. Many sheets of this forgery were found amongst the Government remainder stock in the Treasuries in 1894, having, apparently, been substituted for genuine 8 annas sheets. Chronicle :

(?) Single die forgeries, in Printer's ink on thin fine or coarse wove paper.

A.—With a broad solid-colour border all round.

¼ anna. brown, black.
½ ,, red, black.
1 ,, red, yellow-green, black.
2 annas, red, black, on white.
2 ,, red on green.
2 ,, red on yellow.
4 ,, red, yellow-green, black.
8 ,, red, dull green, dull blue, black.

B.—With border greatly cut down.

¼ anna, red.
½ ,, black.
1 ,, grey green, black.
2 annas, red on white.
,, ,, red on green.

1892 (?). Plate Forgery in printer's ink on thin fine or coarse wove paper.
8 annas, red, dull violet-blue, black.

A few words of warning may be given here with regard to the faking of genuine stamps.

" New Rectangular " stamps fiscally used, with pen and ink cancellations, and sometimes cleaned stamps masquerading as unused turn up. Of course the water-colour stamps cannot be cleaned, but occasionally an effort was made to turn a common denomination into a rare one by altering the figure of value, *e.g.*, the ¼ anna *black* Kashmir turned into a ½ anna. We have previously mentioned the circular 1 anna *ultramarine* converted into the *commoner* 4 annas, the horizontal curve of the value being painted in with Chinese-white. Forged postmarks are sometimes met with, also stamps " cancelled to order " with genuine postmarks.

CHAPTER XI

The " Brighton " Forgeries of 1900-02

The so-called " Brighton " forgeries form a large group of comparatively modern imitations of all the Jammu and Kashmir dies and plates, produced by a photographic process from actual stamps, and so most of the types are absolutely correct. The circular and old rectangular forgeries can be recognised at once by the papers they are printed on, none of which resembles the genuine native and European laid papers. They can be found in both water and oil-colours on pelure wove or laid, white laid, thin white or toned laid, wove, or bâtonné, and on thick surfaced white or coarse grey wove paper. The " New Rectangular " forgeries are somewhat dangerous. The 1 anna is not known, single copies of the ½ anna and 2 annas are too small, as the sheet of the former is 1½ mm. too short, and that of the latter is 2 mm. too narrow and 3½ mm. too short. The other sheets are correct in size. The papers consist of varieties of wove, one or two of which are like the original papers. The 2 annas was printed on *white* wove as well as on *yellow* tissue paper. All sorts of fancy colours can be found, *e.g.*, the 4 and 8 annas in *bright-rose*, *orange* and *chestnut*, the 2 annas in *orange*, *plum*, *bright-rose*, *scarlet* and *marone*.

CHAPTER XII

Obliterations and Postmarks

The stamp obliterators fall into five classes (*i*) the Jammu and Kashmir seals of 1866 to 1879, (*ii*) the special obliterators of the State Post Offices 1879-90, (*iii*) the obliterators of the British Indian Post Offices from 1866 to 1890, (*iv*) the unified system of three concentric-circle obliterators for both the State

and the British Indian Post Offices from 1890 to 1894 and (*v*) a few special postmarks that appeared between 1891 and 1894. The seals have been dealt with already, so we have to study only the four other classes of obliterators, and this we shall do as briefly as possible.

The special obliterators of the State Post Offices that succeeded the seals in 1879 consisted either of a circle with the name of the Post Office and the month and the day (these were sometimes omitted, and the year was never given) in Dogra, or a square of bars, with or without some central character, either singly or combined in a duplex obliterator, like the old duplex obliterators of Great Britain and India. They may be divided up as follows :

1. The standard Jammu type, a circle 23 mm. in diameter, with a Dogra inscription inside. First seen in July 1878.

2. The square " barred minim " of Jammu city. This consists of a square of 24 mm. sides composed of eight long and eight short bars enclosing a character that looks like a Music " minim." This became very worn in course of time, the separate bars being quite indistinguishable in the end ; 1879-88.

3. The " minim " on a background of diagonal lines, enclosed in a square outer frame with sides 19 mm. long ; 1886-90.

4. A square of six long and six short thick bars enclosing one of four different characters in the centre, 25 mm., 1888-91.

5. A square of ten bars, partly broken in the centre, 23 mm., 1888-90.

6. Three rare obliterators, (*a*) an octagon inscribed with Persian characters, (*b*) a large double circle outer diameter 36 mm. with DAK JAMMU and a Persian inscription, and (*c*) a large circle 29 mm. in diameter, inscribed in Dogra.

7. The standard duplex obliterators of Srinagar Province, consisting of a small " minim " in a small diamond of lines on the right with a circle 19 mm. in diameter and inscribed with the Post Office, month and day, in Dogra, on the left. In use from August 1879 to December 1890.

The obliterators of the British Indian Post Offices established in the State were of many types until 1890. Up to 1879 there were three types of large duplex obliterators, with a special postmark and obliterator, like one type of duplex obliterator, but struck separately, for Leh. After 1879 four kinds of barred obliterators, with a large capital L in the centre, can be found ; the commonest is a tall oval in shape, another is square, and two are circular. All have broad horizontal bars, and are unframed. The commonest *postmark* consists of a circle 23 mm. in diameter with KASHMIR in a horizontal line across the centre, the abbreviated month and day, and from 1883 the year, appear below in another straight line. There are also later postmarks with KASHMIR in a curve at the top of a single-lined circle 23 mm. or 19 mm. in diameter. Leh had a 25 mm. circular postmark of its own.

Sialkot postmarks appear on letters sent to or through British India. There are many varieties.

" Postage due " marks in oblong frames are known both in English and Dogra.

From December 1890 all the special obliterators were abolished, and a uniform type of cancellation stamp was issued to all Post Offices in the State. This takes the form of three concentric circles, the outermost 28 mm. in diameter, containing at the top between the two outer circles " JAMMU AND KASHMIR STATE."

at the top between the two inner lines the name of the Post Office in English, at the bottom between the two inner lines the date in English, and in the middle the name of the Post Office and the date in Dogra. There were special and slightly larger postmarks for parcels "PAR" and registered articles "REG," as shown in the lettering at the foot of the postmark. There are a few minor variations from this standard type.

Finally, in 1891 there began to appear a few special postmarks, all, except one, with English inscriptions only, for a few small Post Offices or for the Jammu and Srinagar offices. The only one worth describing is that in which the lettering appears in white on a black background, between two white circles is "JAMMU AND KASHMIR STATE," across the centre are the name of the Post Office and the date. These postmarks can be found in *violet* as well as in *black*. It has been suggested that these were emergency impressions from seals used for sealing mail bags. At least eight offices used this type, mostly during the first half of 1891.

CONCLUSION

The last scene of all in the history of the State issues of stamps for Jammu and Kashmir takes place at Srinagar one day in February 1898, when all the available dies and plates were defaced by being heavily scored over. This was done to render them incapable of any misuse, to protect both the credit of the State and the pockets of collectors. There was a little ceremony at Jammu, the Provincial Governors and some other State officials, Captain Stuart Godfrey, as First Assistant in the British Residency, Mr. Stewart Wilson, and Mr. Masson were present.

All the dies and plates used for printing the genuine stamps, including the plate of the unissued ¼ anna, but excluding the sirgle die ½ anna Kashmir, which could not be found, were thus treated. Impressions after defacement were taken in *black* insoluble ink. Only ten sets are understood to have been prepared.

Impressions of the defaced Kashmir 4 annas and the three circular dies are known in *violet* on very thin laid paper, but their history is a mystery.

Our task is now at an end. We have traced the stamps of this Himalayan State through all their tortuous career and their complications of water and oil-colours, reprints and forgeries, and we trust that the reader who has patiently gone through these pages is now viewing the stamps in quite a different light, and is taking in them an interest which he never before thought to experience.



APPENDIX A
CHECK LISTS

A.—CIRCULAR STAMPS.

I. Issues for the combined Jammu and Kashmir Provinces.

I Period. 1866-67.

In water-colours on native paper.

(*i*) ***Standard colours :***

1866. ½ anna, grey-black.
1 .. *Royal blue*, ultramarine.
4 annas .. ..

(*ii*) ***Essays*** (?) :

1866. 1 *anna*, grey-black.*
4 *annas* ..

(*iii*) *Special Printings :*

1867. 1 *anna, indigo.*
4 *annas* .. (?)

II. Special Issues for Jammu Province only.

II Period, 1866-78.

(*a*) ***In water-colours on native paper.***

(*i*) ***Standard colours :***

1869-76. ½ anna, red, orange-red.
1 ,, ,,
4 annas ,,
1872. 4 *annas, orange.*
1876. 1 anna, carmine-red.

(*ii*) ***Special Printings in fancy colours :***

1874. ½ anna, jet-black.
1 .. * ..
4 annas.* ..
½ anna, bright blue.
1 .. * ..
4 annas .. .
½ anna, emerald.
1 .. ..
4 annas ..
½ anna, yellow.
1 .. * ..
4 annas* ..
1876. 1 *anna, deep blue-black.*

(*b*) *In oil-colours on native paper.*

1877. ½ anna, red.
4 annas, ..
½ anna, black.
½ .. , slate-blue.
4 annas ..
½ anna, sage-green.
4 annas ..

(*c*) *In oil-colours on European laid paper of varying thickness.*

1877. ½ anna, red.
1 ,, ,,
4 annas,*,,
½ anna, slate-blue, violet-blue.
1 ,, ,, ,,
4 annas, ,, ,,
½ anna, black.
½ ,, yellow.
1 ,, * sage-green.

(*d*) *In oil-colour on thick brownish wove "sugar" paper.*

1878. ½ anna, dull red.

(*e*) *Provisional. The Jammu square seal printed in water-colour on native paper.*

1877. ½ anna rose-red.

B.—JAMMU RECTANGULAR STAMPS.

II Period, 1869-78.

(*a*) *In water-colours on native paper.*

(*i*) *Standard colours.*

1867. ½ anna, black.
1 ,, ,,
½ ,, blue (shades).
1 ,, ,,
1868. ½ anna, red, orange-red.
1 ,, ,, ,,
1872. ½ ,, orange.
1 ,, ,,

(*ii*) *Printings in fancy colours.*

1874. ½ anna, jet-black.
1 ,, ,,
½ ,, bright blue.
1 ,, ,,
½ ,, emerald.
1 ,, ,,

(*b*) *In oil-colours on native paper.*

1877. ½ anna, red, brown-red.
1 ,, ,, ,,

(*c*) *Provisional printings in oil-colours on various papers.*

(*i*) *Thin laid bâtonné,* (*ii*) *thick horizontally laid,* (*iii*) *thinner vertically laid and* (*iv*) *thick white wove.*

1877. ½ anna, red.
1 ,, ,,

(*d*) *Final printings in oil-colour on native paper.*

1878. ½ anna, dull black.
1 ,, ,,
½ ,, *steel-blue-black.*
1 ,, ,,

C.—KASHMIR "OLD RECTANGULAR" STAMPS.

II Period, 1866-78.

(*i*) *Printed from a single die in water-colour on native paper.*

1866. ½ anna, black.

(*ii*) *Printed from the first composite plate.*

1867. ½ anna, black.
1 ,, ,,

(*iii*) *Printed from the two composite plates and two single dies.*

1867. ¼ anna, black.
½ ,, ultramarine, violet-blue (1870), deep blue (1876).
1 ,, *ultramarine (error).*
1 ,, chestnut, venetian-red, orange (1871), orange-vermilion (1876).
2 annas, buff, yellow (1873).
4 ,, sage-green, *myrtle* (1868), emerald (1868).
8 ,, red (many shades).

D.—"NEW RECTANGULAR" ISSUES FOR THE POSTALLY RE-COMBINED JAMMU AND KASHMIR PROVINCES.

I. Ordinary Issues of the III Period, 1878-83.

(*i*) *On European laid paper of varying thickness.*

(*a*) *Rough perf.* 10-12.

1878. ¼ *anna, red.* Plate State I.
½ anna, red. ,,
½ ,, slate-violet. ,,

(*b*) *Rough perf.* 13-16.

1878. 1 *anna, red. Plate State I.*
1 ,, *violet.* ,,

(*c*) *Imperforate.*

1878. ½ anna, slate, *violet.* Plate State I.
1 ,, violet, purple. ,,
2 annas, violet-blue, bright violet, blue. Plate State I.
¼ anna, red. ,,
½ ,, ,, ,,
1 ,, ,, ,,
2 annas, ,, ,,
4 annas, ,, ,,

(*ii*) *On medium wove paper.*

(*a*) *Rough perf.* 10-12.

1878. ½ *anna, red. Plate State I.*

(*b*) *Imperforate.*

1878. ¼ *anna, red.* Plate State I.
½ anna, red. ,,
1 ,, ,, ,,
2 annas, ,, ,,

(iii) On thick wove paper. Imperforate.

1879. ½ anna, red. Plate State I.
1 ,, ,, ,,
2 annas, ,, ,,

(iv) On thin toned wove paper.

(a) Rough perf. 10-12.

1878. ½ anna, red. Plate State I.

(b) Imperforate.

1879. ¼ anna, red. Plate States I and II.
½ ,, ,, (shades). ,,
1 ,, ,, ,,
2 annas, ,, Plate State I.
4 ,, ,, ,,
8 ,, ,, ,,

(v) Provisional issue on thin laid bâtonné paper. Imperforate.

1880. ¼ anna, ultramarine, water-colour. Plate State I.

(vi) On thin toned wove paper, fine to coarse.

(a) Rough perf. 10-12.

1881. ½ anna, orange. Plate State II.

(b) Imperforate.

1881. ¼ anna, orange. Plate State II.
½ ,, ,, ,,
1 ,, ,, ,,
2 annas, ,, ,,
4 ,, dull orange. ,,
8 ,, ,, ,,

II. Ordinary Issues of the IV Period, 1883-94.

(i) On thin toned wove paper, fine to coarse. Imperforate.

1883. ⅛ anna, yellow. Plate State I.
¼ ,, brown (shades). Plate State II.
½ ,, red, orange (shades). Plate State III.
1 ,, dull green (shades). Plate State II.
4 annas, green (shades). ,,
8 ,, blue (shades). ,,
1889. 8 ,, greyish-blue, water-colour ,,

(ii) On thicker wove paper. Imperforate.

8 annas, indigo. Plate State II.

(iii) On thin pure white wove paper. Imperforate.

1889-94. ⅛ anna, yellow. Plate State I.
¼ ,, brown (shades). Plate State II.
½ ,, red, buff, rose. Plate State III.
1 ,, dull green (shades). Plate State II.
4 annas, green (shades). ,,
8 ,, blue (shades). Plate State II.
8 ,, grey-lilac. ,,

(*iv*) *On thin creamy laid paper. Imperforate.*

1887-94. $\frac{1}{8}$ anna, yellow. Plate State I.
$\frac{1}{4}$,, brown. Plate State II.
$\frac{1}{2}$,, orange-vermilion. Plate State III.
1 ,, dull green. Plate State II.
1889. 8 annas, greyish-blue, water-colour. Plate State II.

(*v*) *On semi-pelure coloured wove paper. Imperforate.*

1883. 2 annas, red or orange, on yellow or green. Plate State II.

(*vi*) *On thin coarse coloured wove paper. Imperforate.*

1889. 2 annas, red or orange, on yellow. Plate State II.

III. Service Issues of the III and IV Periods, 1878-94.

(*i*) *On European laid paper of varying thickness.*

(*a*) *Rough perf.* 10-12.

1878. $\frac{1}{2}$ anna, black. Plate State I.

(*b*) *Imperforate.*

1878. $\frac{1}{2}$ anna, black. Plate State I.
1 ,, ,, ,,
2 annas, ,, ,,

(*ii*) *On medium wove paper. Imperforate.*

1878. 1 anna, black. Plate State I.

(*iii*) *On thin toned wove paper, fine to coarse. Imperforate.*

1881. $\frac{1}{4}$ anna, black. Plate States I and II.
$\frac{1}{2}$,, ,, Plate States I, II and III.
1 ,, ,, Plate States I and II.
2 annas, ,, Plate State II.
4 ,, ,, ,,
8 ,, ,, ,,

(*iv*) *On thin pure white wove paper. Imperforate.*

1889-94. $\frac{1}{4}$ anna, black. Plate State II.
$\frac{1}{2}$,, ,, Plate State III.
1 ,, ,, Plate State II.
2 annas, ,, ,,
4 ,, ,, ,,
8 ,, ,, ,,

(*v*) *On thin creamy laid paper. Imperforate.*

1887-94. $\frac{1}{4}$ anna, black. Plate State II.
$\frac{1}{2}$,, ,, Plate State III.
1 ,, ,, Plate State II.
2 annas, ,, ,,
4 ,, ,, ,,
8 ,, ,, ,,

(*vi*) *On stout white wove paper. Imperforate.*

1889. $\frac{1}{4}$ anna, black. Plate State II.

Notes.—1. Stamps not known used or of doubtful status are marked.*
2. Stamps printed *in italics* are of great rarity and may be ignored by the general collector and semi-specialist.

APPENDIX B

HINTS ON IDENTIFYING THE CIRCULAR STAMPS OF JAMMU PROVINCE

One of the major difficulties in the study of the circular stamps issued for Jammu only is to distinguish between—

(*i*) The earlier water-colours of 1869-77 and the later oil-colours of 1877-78.

(*ii*) The genuine originals and the reprints.

(*iii*) The genuine originals and

(*a*) the early " Die I " forgeries of the 1868-70 period ;

(*b*) the " Missing Die " forgeries of the 1880-94 period;

(*c*) the " Brighton " forgeries of the 1901-02 period.

The following notes will, it is hoped, help to simplify the problem.

(*i*) *Water-colours and oil-colours.*

The following characteristics are conclusive :

(*a*) *Colour.*—The water-colour stamps were printed in *bright red* and *orange* (standard colours), and *jet-black*, *bright blue*, *emerald* and *bright yellow* (fancy colours), and the oil-colours in *dull red*, *dull black*, *sage-green* and *yellow-ochre*. Hence confusion can arise only between the *reds* and the *blacks*, all the other shades being obviously distinct.

(*b*) *Solubility in water.*—Water-colour stamps cannot be soaked in water, as the colour runs at once ; oil-colours are not so affected.

(*c*) *Appearance of the printing.*—Generally speaking, the water-colour pigment appears more on the surface, in lumps, while the oil-colour has sunk into the paper. Also, oil-colours are usually more smudgy, and with details more blurred than water-colours.

(*d*) *Paper.*—The water colours were printed only on the native paper, which usually has a somewhat shiny appearance on the printed side (not on the reverse), as if the paper had been slightly washed with albumen. The oil-colour stamps were printed on similar paper, but also on smooth white, non-shiny, medium to thick European laid paper, quite distinct from the native made paper.

Hence it is only in the *red* and *black* stamps on *native* paper where confusion can possibly arise, and points (*b*) and (*c*) will distinguish between these.

(*ii*) *Original stamps and reprints.*

As reprints were made only in oil-colours, the water-colour stamps can be separated straightaway as genuine originals, and thus we have to distinguish only between the oil-colour originals and reprints. The chief differences are :

(*a*) The reprints are invariably more clearly printed (*all* clearly-printed oil-colour circular stamps should be regarded with suspicion). This applies still more so to the Jammu rectangulars.

(*b*) The reprints are in many fancy colours, *e.g.*, *vermilion, rose-red, pale red, dull orange, bright blue, bluish-green, purple.* Such colours never occurred in the original stamps, and the only colours where confusion is liable to occur are *black* (all values), *red* (1 anna), *slate blue* (½ and 4 annas), and *sage-green* (1 and 4 annas).

(*c*) The native paper of the reprints is normally thinner and more smoothly-surfaced than that of the original stamps.

Séfi and Mortimer state that there were no reprints on the European *laid* paper. Reprints were, however, made on thin European *wove* paper, which is quite unlike the paper used for any of the originals, hence these prints are at once distinguishable.

Thus it is only in the *black, red, slate-blue* and *sage-green* oil-colour stamps on native paper that confusion can arise, and point (*a*) will usually distinguish between these.

(*iii*) *Genuine stamps and forgeries.*

With two exceptions (the ½ and 4 annas "Brighton" forgeries), all forgeries can be readily distinguished from all genuine stamps by *differences of design.* (See Plate I.)

(*a*) The early "Die I" forgeries, ½ and 1 anna only (made in Paris ?).

The rays of the central sun are much too short and thick. The Persian lettering is mostly illegible and quite unlike that on the genuine dies. The two outer circles are very wavy. Incidentally these forgeries are *rarer* than the genuine stamps !

(*b*) The "Missing Die" forgeries of 1880-94, made by subordinate postal officials in Kashmir.

The ½ anna.—In the genuine die the curved line of the value does *not* meet the white circle, and the first Dogra letter does *not* touch the first Persian letter.

In the forged die the foot of the curved line of the value meets the white circle, and the Dogra letter curls up to meet the Persian.

The 1 anna.—The figure of value tapers at both ends, and points *between* the first and second Dogra letters, the left hand dot of the two dots over the first Persian letter touches the same, and the two dots at 4 o'clock do *not* touch the rays of the sun or each other. But the most striking feature of the genuine die, distinguishing it from the other two genuine dies and from all the forged dies, is the two widely-separated outer frame lines.

In the first forged die (A), the figure of value is broad-ended and points *to* the second Dogra letter, neither of the two dots over the first Persian letter touches it, the two dots at 4 o'clock meet each other and an elongated ray of the sun, and the two outer circles are much closer together.

The 1 anna (B) forgeries need not be described, as they exist on thin *wove* paper only.

The 4 annas.—The straight stroke of the value points *between* the first and second Dogra letters, the right end of the curved stroke curls upwards, much more than does the left, the long Persian letter at 7 o'clock does *not* touch any of the rays of the sun, and the two outer circles are distinct.

In the forged die the straight stroke of the value is thicker and points *to* the first Dogra letter, the curved stroke curves up equally at both ends, the outer

circles are so close together that they usually print as one thickish circle, and the Persian letter is more at 8 o'clock, and it touches two of the sun's rays.

(*c*) The " Brighton " forgeries, made in England about 1900-02, and printed in both water and oil-colours.

All these circular and rectangular forgeries were produced by a photographic process from genuine stamps, and hence are not distinguishable by mistakes in the design, except in the case of the circular 1 anna. Something went wrong with the plate of this forgery, so that the first three Persian letters are badly mis-shaped, thus rendering them easily recognisable. If readers would like to know what these forgeries look like they have only to turn up their Gibbons' catalogue, and there, illustrating the *genuine* 1 anna circular die, will be found a reproduction of the " Brighton " forgery ! This incorrect block has been used for the catalogue for the past 30 years or more.

Though the ½ and 4 annas forgeries are not distinguishable in this way, yet they and the 1 anna are given away by—

(*a*) their papers, which are totally different to the native and European laid papers used for the genuine stamps, being thin wove and laid, pelure, thick coarse grey wove, or thick white laid ; and

(*b*) their colours and shades which again do not correspond with those of the genuine stamps.

This somewhat detailed comparison between original water-colours, original oils, reprints, and the various forgeries will, it is hoped, enable collectors to overcome the chief difficulty in the study of the Jammu circular stamps of 1869-78.

APPENDIX C

PLATING OF THE GENERAL ISSUES OF JAMMU-KASHMIR, 1878-94

The plates, originally engraved by the seal-cutter Rahat Ju and another in 1878, were used without alteration for all printings until 1894. The following plates were made :

		Engraver.
⅛ anna, ¼ anna, ½ anna	.. 15 types (5 rows of 3)	Rahat Ju
1 ,, 2 annas	.. 20 types (5 rows of 4)	,,
4 annas, 8 ,,	.. 8 types (2 rows of 4)	Unknown.

As every type was separately engraved on the plate, and therefore the types show slight differences of detail, the plating, *i.e.*, the determination of the position of any stamp on the sheet, is a comparatively simple matter.

The method of plating adopted, for all 7 plates, is briefly as follows :

Three or four Persian characters or words in the central ovals are taken (call them a, b, c, d) which vary in details in different types or positions on a plate. These variations separate the stamps on a plate into several groups (call them i, ii, iii, iv) for each character. Detailed study and research has shown that *usually* only one stamp on a sheet (or one type on a plate) will show a particular combination, such as aiv, bi, ciii, dii, and hence can be plated with certainty. The exceptional cases, *e.g.* where two or more stamps have an identical combination, have to be distinguished by some further features, e, f, g, etc. The Persian characters or words chosen as the basis of plating for the different plates and values are the following:

(*a*) The dots above the word " Kashmir."

(*b*) In the oval at 9 o'clock is a Dogra letter like 31.

The long stroke of the r of " Kashmir " meets this 31 sometimes. (*i*) below 31, sometimes (*ii*) in the middle of 31, and sometimes (*iii*) above 31.

(*c*) Variations in the dots and/or engravings of the words of value—
páo (¼) ním (½) yak (1) do (2) chhár (4) hasht (8) and ána.

(*d*) The presence or absence—and position—of dots in the words " qalmrú " and " Jammún."

These form the basis of plating the ¼, ½, 1 and 2 annas plates. They would also probably form the basis of the ⅛ anna plate, but the yellow pigment adopted for that value usually resulted in such poor or smudged prints that plating is scarcely possible.

For the small 4 and 8 annas plates four variants are unnecessary, and plating can be simplified by using one or two variants to break up the plate into groups of two or three. In the case of the 4 annas plate the variants selected are (*a*) the relative positions of the r of " Kashmír " and the adjacent Dogra letter like 99 turned sideways and (*b*) the dots above q of " qalmrú," while in the 8 annas plate they are (*a*) the relative positions of the vertical stroke of the a of " ána," and (*b*) the relative positions of the Persian letters " qalm " of " qalmrú " and the adjoining Dogra character. The shape and position of the circular character in the oval at 1 o'clock on the 8 annas are also helpful.

This is the first comprehensive attempt to be published on the plating of the new rectangular stamps of Jammu-Kashmir. We have found the keys for

the three plates, ½, 1 and 2 annas, included in this Appendix, easy, efficient and interesting to apply, and all stamps which are reasonably clearly printed can be plated by means of these keys. We leave our readers to work out keys for the other values themselves.

Before we go further, we think it would be helpful to those of our readers who do not understand the Persian characters to reproduce and transliterate the inscription in the centres of the stamps, remembering always that the words read from *right* to *left*, though the Arabic-Persian numbers read from *left* to *right*.

کشمیر و جمون قلمرو ڈاک محصول

l-u-s-h-m	k-a-d	u-r-m-l-q	n-u-m-j	o	r-i-m-sh-k
Mahsúl.	dák	qalmrú	Jammún	o	Kashmïr.

آنہ ہشت چہار دو یک نیم پاو

o-a-p	m-i-n	k-y	o-d	r-a-h-ch	t-sh-h	a-n-a
páo	ním	yak	do	chhár	hasht	ána.

The second m of "Jammún" is not written, but the double letter *should* be shown by a mark like the letter w over the m, but there was no room for this. The *short* vowels (here written in English unaccented) are *not* written in Persian. The dots may appear anywhere, and they are reduced in number or omitted altogether if there is not enough room for them. In the 4 and 8 annas there is no o, the inscription is just "Jammún-Kashmír."

KEY FOR THE ½ ANNA PLATE.

b. (i) Nos. 1, 4, 9, 11 to 13, 15.
(ii) Nos. 2, 3, 5 to 7, 10, 14.
(iii) No. 8.

c_1. (i) "Ním" has two horizontal dots (correct) :
Nos. 2, 7, 8, 13, 14.
(ii) "Ním" has two diagonal dots :
No. 10.
(iii) "Ním" has no dots :
Nos. 1, 3 to 6, 9, 11, 12, 15.

c_2. (i) "ána" has three dots (two actually belong to the "i ?" of "Kashmír.")
Nos. 1 to 6, 12.
(ii) "ána" has two dots :
Nos. 9, 14.
(iii) "ána" has one dot (correct) :
Nos. 7, 8, 11.
(iv) "ána" has no dot :
Nos. 10, 13, 15.

d. (i) q of " qalmrú " has two dots (correct) :
Nos. 1, 8, 12, 14.

(ii) q has no dot :
Nos. 2 to 7, 9 to 11, 13, 15.

Nos. 1 and 12 show the same combination, b (i), d(i), c_1(iii), c_2 (i), and must be distinguished as follows :

No. 1 has the dot of n of " ním " below the q of " qalmrú."

No. 12 has the dot *above* the word " qalmrú."

Nos. 3, 5 and 6 show the same combination, b(ii), d(ii), c_1(iii), c_2(i) :

No. 3 has the three dots of sh over the r of " Kashmír."

No. 6 has the outer marginal line bent at 3 o'clock.

No. 5 has neither of these two characteristics.

Plating Table, $\frac{1}{2}$ *anna.*

No.	b.	c_1.	c_2.	d.	No.	b.	c_1.	c_2.	d.
1 ..	i	iii	i	i	9 ..	i	iii	ii	ii
2 ..	ii	i	i	ii	10 ..	ii	ii	iv	ii
3 ..	ii	iii	i	ii	11 ..	i	iii	iii	ii
4 ..	i	iii	i	ii	12 ..	i	iii	i	i
5 ..	ii	iii	i	ii	13 ..	i	i	iv	ii
6 ..	ii	iii	i	ii	14 ..	ii	i	ii	i
7 ..	ii	i	iii	ii	15 ..	i	iii	iv	ii
8 ..	iii	i	iii	i					

KEY FOR THE 1 ANNA PLATE.

a (i) The three dots of sh of " Kashmír " are separate :
Nos. 1 to 4, 10, 14, 16, 20.

(ii) The three dots are joined :
No. 5.

(iii) No dots :
Nos. 6 to 9, 11 to 13, 15, 17 to 19.

b (i) Nos. 1, 2, 5, 8, 10, 12, 13, 16, 17, 20.

(ii) Nos. 3, 7, 9, 11, 14, 15, 18, 19.

(iii) Nos. 4, 6.

c (i) The two dots of Y " yak " do not touch the inner oval frame :

Nos. 1 to 5, 9, 10, 12 to 14, 16 to 19.

(ii) The two dots touch the inner oval frame :

Nos. 6, 7, 11, 15, 20.

(iii) No dots :

No. 8.

d_1 (i) Two vertical dots over q of " qalmrú " :

Nos. 9, 11, 16, 17.

(ii) Two horizontal dots over q (correct) :

No. 8.

(iii) No dots :

1 to 7, 10, 12 to 15, 18 to 20.

d_2 (i) The dot of j is under m of " Jammún " :

Nos. 1 to 4, 6.

(ii) The dot is under j of " Jammún " (correct) :

Nos. 5, 7, 10, 11, 16, 18, 19.

(iii) No dot :

Nos. 8, 9, 12 to 15, 17, 20.

Nos. 1 and 2 have the same combination, a(i), b(i), c(i), d_1 (iii), d_2 (i) and are distinguished as follows :

No. 1. The dot of n of " ána " is close to the inner oval frame.

No. 2. The dot is over " ána."

Nos. 12 and 13 have the same combination, a(iii), b(i), c(i), d_1(iii) d_2 (iii) :

No. 12. The dot of n of " ána " is over the word.

No. 13. The dot is close to the inner oval frame.

Nos. 18 and 19 show the same combination, a(iii), b(ii), c(i), d_1(iii) d_2 (ii) :

No. 18. The vertical stroke of the a of " ána " is near the right end of the curved horizontal stroke above.

No. 19. The vertical stroke is in the middle of the curved horizontal stroke.

Plating Table, 1 *anna*.

No.	a_1.	b_1.	c.	d_1.	d_2.	No.	a.	b.	c.	d_1.	d_2.
1	i	i	i	iii	i	11	iii	ii	ii	i	ii
2	i	i	i	iii	i	12	iii	i	i	iii	iii
3	i	ii	i	iii	i	13	iii	i	i	iii	iii
4	i	iii	i	iii	i	14	i	ii	i	iii	iii
5	ii	i	i	iii	ii	15	iii	ii	ii	iii	iii
6	iii	iii	ii	iii	i	16	i	i	i	i	ii
7	iii	ii	ii	iii	ii	17	iii	i	i	i	iii
8	iii	i	iii	ii	iii	18	iii	ii	i	iii	ii
9	iii	ii	i	i	iii	19	iii	ii	i	iii	ii
10	i	i	i	iii	ii	20	i	i	ii	iii	iii

KEY FOR THE 2 ANNAS PLATE.

a (i) Three dots of sh above r of " Kashmír ":
Nos. 4, 6, 7, 10, 15.
(ii) Two dots :
Nos. 1, 9, 20.
(iii) No dot :
Nos. 2, 3, 5, 8, 11 to 14, 16 to 19.

b (i) Nos. 1, 3, 5, 7, 9, 11, 13, 14, 18, 19.
(ii) Nos. 2, 4, 6, 17.
(iii) Nos. 8, 10, 12, 15, 16, 20.

c (i) One dot (of n) above " ána " (correct):
Nos. 3, 4, 7, 8, 12, 15, 18, 19.
(ii) No dot :
Nos. 1, 2, 5, 6, 9 to 11, 13, 14, 16, 17, 20.

d_1 (i) No dots above q of " qalmrú ":
Nos. 1 to 17.
(ii) Two vertical dots above q :
Nos. 18 to 20.

d_2 (i) One dot below j of " Jammún " (correct) :

Nos. 1 to 4, 7, 9, 13 to 16, 18.

(ii) One dot below m of " Jammún " :

Nos. 5, 6, 8, 10 to 12, 17, 20.

(iii) No dot :

No. 19.

Nos. 5 and 11 show the same combination :

a (iii), b (i), c (ii), d_1 (i), d_2 (i), and are distinguished as follows :

No. 5. The vertical strokes of the overlapping Ks of " dák " and " Kashmír " are close together.

No. 11. The vertical strokes of the Ks are far apart.

Nos. 13 and 14 show the same combination a (iii), b (i), c (ii), d_1 (i), d_2 (i).

No. 13. The curved horizontal stroke over the vertical stroke of a of " ána " is short.

No. 14. The curved horizontal stroke is longer and extends far more to the left.

Plating Table, 2 annas.

No.	a.	b.	c.	d_1.	d_2.	No.	a.	b.	c.	d_1.	d_2.
1	ii	i	ii	i	i	11	iii	i	ii	i	ii
2	iii	ii	ii	i	i	12	iii	iii	i	i	ii
3	iii	i	i	i	i	13	iii	i	ii	i	i
4	i	ii	i	i	i	14	iii	i	ii	i	i
5	iii	i	ii	i	ii	15	i	iii	i	i	i
6	i	ii	ii	i	ii	16	iii	iii	ii	i	i
7	i	i	i	i	i	17	iii	ii	ii	i	ii
8	iii	iii	i	i	ii	18	iii	i	i	ii	i
9	ii	i	ii	i	i	19	iii	i	i	ii	iii
10	i	iii	ii	i	ii	20	ii	iii	ii	ii	ii